

Ethel Mae Dorish

# THE ETUDE

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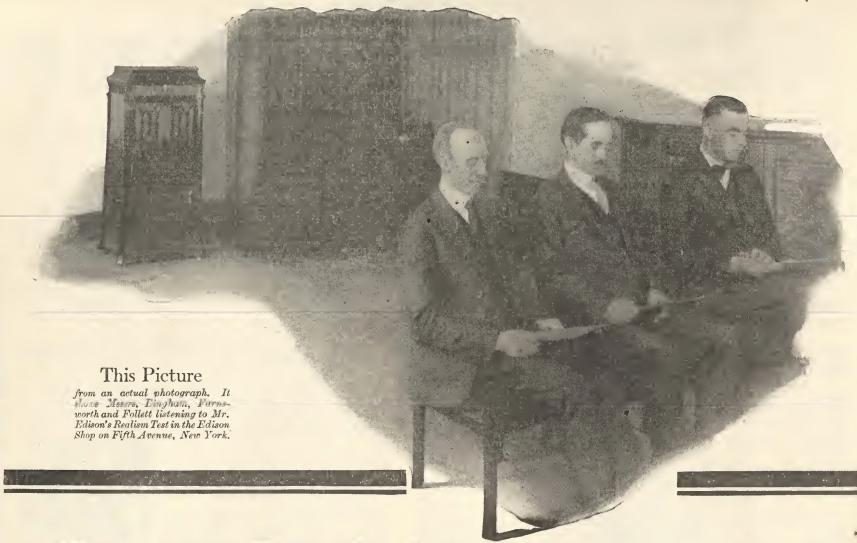
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This Picture

From an actual photograph. It shows Messrs. W. V. Bingham, famous psychologist, and Mr. Wilson Follett, singing Mr. Edison's Realism Test in the Edison Shop on Fifth Avenue, New York.

## Famous Psychologists Try the REALISM TEST

—Scientists from American universities find that strange things happen during Mr. Edison's new musical test. Wouldn't you like to try the same test?

**T**HREE'S no woman in this picture. Anybody can see that. Yet these three men declared they heard her. I was there when they made their astounding statements—in the Edison Shop on Fifth Avenue, New York.

In the rear of this temple of music is a great hall, where there's usually a concert going on. On this particular day its doors were half open. Inside it was half dark—and silent as a church at midnight.

Then a voice floated to my ears from within. It was an exquisite voice, singing just a sweet, simple, tuneful song. It had that appealing sort of beauty that reaches down inside you and makes you feel lumpy in your throat.

I looked through the doors to see the singer. But I saw no singer at all—just three men seated with their backs toward a phonograph. Their heads were bowed. The magic beauty of the ballad had fixed them with its spell.

The music died away. The three men did not stir. They seemed lost to the world.

Finally one found his voice: "I could have sworn there was a living singer behind me. It was marvelous. Carried me back to a certain summer I spent in my youth."

The second man said: "I felt the presence of a living singer. She was singing—free and unrestrained. The accompaniment

seemed by a separate instrument."

The third then spoke up: "The music died my mind with thoughts of peace and beauty."

I didn't know what to make of it until some one explained. It was Mr. Edison's famous Realism Test. These three distinguished men of art and science had been trying it on themselves—to see whether listening to the New Edison caused the same emotions as listening to a living singer.

### Director Bingham and his colleagues

**T**HE man who first spoke is a psychologist. He experiments with music and how it makes us feel and dream.

He has found how music makes us feel up, or slow down, why it sooths you, nerves, how it takes away that tired feeling. He is Dr. W. V. Bingham, Director of the Department of Applied Psychology, Carnegie Institute of Technology.

One of his colleagues is Professor C. H. Farnsworth, Director of the Department of Music, Teachers' College, Columbia University. Professor Farnsworth knows music just as the physician knows medicine. If you want music that cheers, or music that inspires, or music that "peps you up," he'll tell you which music to play.

Wilson Follett, Esq., looks at music just as do you. He likes good music, and he

knows how he likes it. He is a distinguished author and music critic.

When such famous psychologists feel the presence of a living singer, although she isn't present at all—when such highly critical minds experience strange and vivid sensations through the Realism Test, it is proof that the Realism Test provides a valuable scientific method of testing your capacity to enjoy music.

### You can try the same test

**M**ISTER EDISON'S Realism Test is an ideal way to let you try to judge the New Edison. It tells you just how you are going to please you and your friends in your home.

Wouldn't you like to try the same test? There's a New York dealer for you, who has equipped himself to give the Realism Test. Watch for his announcement in the local newspapers, and go in his store the next time you are in town. He will give you the Realism Test just as it was given to the noted psychologists in the Edison Shop on Fifth Avenue, New York.

If you are interested, write us and we'll send you a special card of introduction to him, and also mail you a copy of that absorbing story "Edison and Music," which shows how Mr. Edison brought the photograph to its perfection.

Send your name and address to

THOMAS A. EDISON, Inc., Orange, N. J.  
**The NEW EDISON**  
*The Phonograph with a Soul*

# THE ETUDE

MAY, 1920

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Any man or woman of experience will instantly confirm Aristotle's conclusions. The great joys of life are not those of idle pleasure, but the delights that come with the attainment of some worthy, righteous object.

Thus in music the greatest joy never comes to those who look upon music merely as an entertainment, a pastime, an amusement, but goes to those who make a serious, earnest study of the art, and really accomplish something. Listening to a Chopin *Polonaise* played by a piano-player or by a sound-reproducing machine is one kind of a delight, but accomplishing the ability to play such a piece gives an infinitely greater pleasure.

It should be the right of every child to have the opportunity of learning to play an instrument.

With most normal people this becomes one of the greatest joys and solaces in life. The instrument fast develops into an intimate friend whom you, and you only, can coax to speak in response to your mood. The bond is one which he who has never learned to play cannot begin to understand. If you have never played, and if you think that any mechanical instrument will ever equal hand-playing in its delights you are grievously mistaken—don't convey that mistake to any child who may come under your direction.

The real happiness in music comes not merely through hearing music, but by studying music, finding out about it and its masters. Indeed, the educational work, such as Mrs. Frances E. Clarke has done in connecting the records of great artists made for the Victor Talking Machine Company, with the musical work of clubs, schools and colleges, in itself enhances the pleasure which may come from a talking machine many, many times. The Columbia Graphophone Company has also conducted a well-organized educational department for years.

Finally, remember Aristotle's wisdom in the matter of happiness. Have all the amusement to which you feel yourself entitled, but if you would be happy, remember that the greatest happiness comes from serious, earnest work, well done and successfully done.

### Auto-Motive Music Students

The "auto-motive" person is usually the only kind of person who ever reaches the journey's end. Are you "auto-motive"? Don't look for the word in the dictionary—it is not there. It was made especially for this editorial. But it does not need any definition. If you are not auto-motive in music there will be small chance for you.

If you depend upon your teacher, your parents, your friends to drag you to success, you are simply not going to succeed. Even if you are auto-motive (if you have the power of moving by yourself without being pushed or pulled), you must choose the right road, and you must go at a swift, steady rate, so that you will pass enough others on the road to arrive at your goal in time to be among the winners. The teacher, the mentor, can in many cases point out the right road. But teachers are human beings just as you are, and it is possible for them to make mistakes—serious mistakes. Let us suppose that you are an auto-motive music student, that you have your own start, your own engine, your own transmission and all that goes with speed, strength and safety in the race. Suppose you use your energy in traveling along the wrong road?

That is the one great danger of self-study. You must have some sort of guide. The best, of course, is a good teacher—barring that, a paper like *THE ETUDE*, or a library of the right kind of musical books. It is the aim of *THE ETUDE* to guide many students who have not the privilege of a good teacher along the right road or as near the right road as possible.

There is no way in which this can be accomplished better than by studying the lives of other great masters, especially those who were strongly auto-motive. These you will find over and over again in *THE ETUDE*, and if this journal gives you nothing else but that, it will prove an immense aid. Let us turn for a moment to the career of that most remarkable American of his time—Benjamin Franklin—who, of all men, was among the most auto-motive. Fortunately, he has left us in his own autobiography some idea of how he worked. Students of the English language often point to Franklin's clearness, directness and simplicity of style as a model. Franklin tells how he got a copy of the third volume of *The Spectator* (Addison and Steele) and studied and studied and studied this work, imitating it time and again, making his own conclusions. Really, it would pay any music student to get hold of a copy of that remarkable autobiography and see how Franklin worked, even when no longer a young man, to improve himself in the language in which he eventually became a master.

### Is the Waltz Dead?

ETUDE readers know Dr. Oskar Bie through his masterly *History of the Pianoforte*. In a recent article in the *Song and Klanz Almanach* he foresees the death of the waltz in the onrush of the modern dance, which he in turn infers is merely an interpretation of the times.

"The tendency (Bild) of the dance has changed more in recent times than that of any other art," says Dr. Bie. "The dance is one of the most powerful forms of expression of our times, because it offers the freest channel for expression."

He then indicates how the dance is so intimately related to the other arts: "It gives motion to the plastic arts, grace to the pianist, meaning (Inhalt) to music, and to painting thousands of changes of position and costume."

"An epoch has just ended in one form of society dances. The waltz is dispatched to oblivion. It ruled supreme for one hundred years, from the end of the eighteenth to the beginning of the twentieth centuries. It belonged to the romantic period of the simple, twenty steps of couples who moved lightly and gaily around the ballroom. It was the most complete expression of the unperverted, erotic relationship of the sexes in the conventional bonds of society."

Then Dr. Bie goes on to tell how a whole train of dances from South and North America have dismissed the waltz, not merely from the standpoint of supplanting it with different steps, but bringing in a different mental attitude, brought about by the times. "As the minuet was representative of the feudal culture which preceded the French Revolution, so the waltz is representative of the period of romance which we have just passed."

We have always had a great respect for the judgment and critical wisdom of Dr. Bie, but we feel very strongly that he is utterly mistaken about the waltz and the end of the period of romance. It is easy to perceive how anyone living in Germany during the past five years of suffering and privation would become pessimistic, but, Dr. Bie, romance will never die; the world of men and women still is a world of beauty, trust, confidence and nobility. Do not be deceived by the cosmic fog which has enveloped the times. It will rise and God's sunshine will once more smile for all mankind.

Pure, exalted romance, the romance of Robert Browning and Elizabeth Barrett, of Robert Schumann and Clara Wieck, and thousands and thousands of other happy, "genuine" young folks the world over will be just as true and noble in the future as in the past, and with it the dance of romance—the waltz—will become more widespread in its use.

### Friends in Art

MANY of the most beautiful friendships in history are those made under the spell of art. The thought that one is working with one's companions toward a common goal, willing to make the sacrifices that art demands, willing to find just as great joy in the triumphs of friends as in your own, brings about one of the most enchanting bonds given to man. Liszt and Chopin, Schubert and Vogel, Robert and Clara Schumann, Mendelssohn and Sterndale Bennett, Verdi and Boito, Mendelssohn and Hansel, Paderewski and Ernest Schelling, Grieg and Percy Grainger—all friendships that have brought beauty to the life of the friends as well as to art itself.

Musicians are supposed to be hopelessly jealous of each other, to be incapable of working together without coveting all the glory and fame that should come to both. This is true of the little musicians, just as it is true of petty men the world over. If you would know the measure of a man's soul, this is a wonderful test.

Can one know the real joy of working in his art without some fine, close friend to share the delights? Art is rarely solitary. It requires sympathetic companionship. If you are wasting your days without friends you are not getting all from your art that you should. Make friends.

### Barriers

THE student of Greek, Hebrew, Russian or any other language which has an alphabet different from the Latin letters used in writing English, experiences at first very great difficulty in acquiring the alphabet. At first it seems as though an impassable barrier had been erected. Then suddenly it all seems to pass away and progress becomes rapid. Music is full of such barriers. The first that the student encounters is the simple trick of making the right hand move in one direction while the left hand moves in another direction. This is no sooner dismissed than some other barrier crops up. Success is largely a matter of how many barriers one has the persistence to surmount. What is the barrier ahead of you now? Are you passing it in good season, or are you waiting for it to get out of the way? It never will get out of the way—you will have to pass it.

### Dominating Teachers

ANYONE who has done no more than even very fragmentary work of the modern works upon psycho-analysis knows the danger of trying to dominate a young child. Yet there are still many teachers of music who imagine that good teaching consists in making the youngster understand that the teacher is a kind of pedagogical Caesar, whose every movement must be watched and obeyed. Such teachers are merely gratifying their own desires to rule and advertising themselves as pedagogical incompetents. The good teacher's main thought is that of leading the child to develop himself. Except in the case of a child with very unruly or recalcitrant disposition it is never desirable for the teacher to even attempt to dominate. When we have heard certain teachers commanding—yes, fairly roaring out corrections to their pupils, we cannot help smiling and remembering the case of "Captain" Jack Bonavita, possibly the greatest lion-tamer of history. Bonavita would enter his den of twenty-seven full-grown lions, put them through their onrushing performances, concluding with a tableau in which he lay down on a heap of them. During the entire time he was in the huge cage he never uttered a word of command. Yet a teacher will bellow at some scamps who has merely put the thumb upon a black note. We have little patience with people who have uncontrollable tempers, especially teachers of this kind. Mr. Benno Moiseiwitsch tells of Leschetizky's classroom explosions. Leschetizky was a great teacher in spite of such performances—not because of them.



## New Tendencies in Pianistic Art

An Interview Secured Expressly for *THE ETUDE* with the Distinguished Russian Pianist  
BENNO MOISEIWITSCH

**[BIOGRAPHICAL NOTE]**—Benno Moiseiwitsch is the latest and possibly the last of the noted line of Leschetizky pupils to attract international attention. He was born at Odessa, Russia, February 22, 1890. His early education was in the public school of his native city. He studied piano with Klimov at the Imperial Musical Academy at Odessa, winning the Rubinstein Sielpinsky Prize. He then went to Vienna to Leschetizky and remained with him for several years. It is reported that he is one of the very few Leschetizky pupils whom the master ever permitted to accept encores at the pupil's assemblies, and that he made his debut at Reading, England, in 1908, and has since played in Great Britain, Germany and Austria repeatedly with sensational success. He is a brilliant performer, and has a splendid background of solid musicianship. He is now upon his first tour of America.



"IN speaking of new tendencies in pianistic art I am reminded at once of Leschetizky's chief pedagogical attribute—that of developing first of all the individuality of his pupils. In the old methods employed in European conservatories the peasant idea of discipline was such that individualism was impossible. That is one of the dangers of standardizing education in music. It tends to make the course of every pupil identical with that of every other pupil. I believe in a more catholic choice of material. Of course there is a kind of educational backbone which runs through the training of every musician, and teachers have to depend upon certain courses of studies, but the teacher should be that of studying the pupil. This Leschetizky did before he ever did anything else. He found out the pupil's limitations and his inclinations."

"No ambitious pupil can succeed unless he feels that there is some play for his inclinations. I remember that when I was a boy I was very unhappy because I knew that I was being pushed through a kind of educational music-machine with no special attention being paid to my real ambitions in piano playing."

"When you come to think of it, individuality is the pianist's most precious asset. Unless this is well marked, the pianist can hope for but little success. People do not attend piano recitals as they buy an ordinary commodity, such as nails or rice! They go hoping to hear some new interpretation—some new phase of musical expression. If a piano recital is to be successful it must be that all pianists played exactly alike, no matter how well they played, our recital halls would be empty. It is the individuality—the different thought which the interpreter puts into his work, which sustains the interest and packs our halls. This is what that Leschetizky emphasized. I am very glad to make a point of this because so much has been said about the Leschetizky method that one might infer that all of his pupils played along the same lines. As a matter of fact there is a perfectly wonderful variation. Hamburg does not resemble Paderewski in any way, nor does Bloomfield-Zeisler resemble Katherine Goodson."

### Leschetizky's Caustic Criticism

"Leschetizky was very caustic in his criticism. Often he was altogether unjust. When I went to him after a long course of study and after I had spent much time in his studio, he would say, 'Well, I would not take me as a pupil.' After I had played he remarked caustically: 'Well, I could play better with my feet than that.' Yet I learned from a friend that he was very much pleased with my playing. I never knew whether his initial criticism was made with a view of taking me down—curbing the young man's natural conceit—or whether he was afraid that if his first criticism was not severe, he could not possibly improve. I am on as an example of his own particular methods."

"At all events his initial criticisms were invariably biting. Like all others I was placed with a *Vorberater*—fortunately with the precise and exacting Fraulein Prenter, who has written out the material which she used in preparing pupils for the master."

"At my first lesson with Leschetizky I learned to use my hands as a painter used a palette—to apply different colors to different parts of the piano, merely a matter of dynamics or gradations of tone, but the method of using the hand and arm so that a pure limpid tone could be produced by one set of fingers while others, for instance, were playing with a different touch and different degree of tone. These might be called a new tendency, for prior to Leschetizky's time they were understood by few."

"It was often the master's custom to let the pupil

play right through the piece selected for the lesson without disturbing the performance in any way. Then, however, came such a shower of criticism as made me tremble. He would close the piano and say, 'Look at this! This is what a boanist does! A boanist dissects a flower under a microscope.'

"His bright, shining eyes would seem to see everything—to remember everything. It was not in any sense a torrent of useless abuse, for he had an uncanny way of finding out just what was wrong with one's fingers, and telling the pupil in the most practical manner possible how to produce the result. First he would illustrate at his other piano the desired effect—

He found out the pupil's limitations and his inclinations."

"When you come to think of it, individuality is the pianist's most precious asset. Unless this is well marked, the pianist can hope for but little success. People do not attend piano recitals as they buy an ordinary commodity, such as nails or rice! They go hoping to hear some new interpretation—some new phase of musical expression. If a piano recital is to be successful it must be that all pianists played exactly alike, no matter how well they played, our recital halls would be empty. It is the individuality—the different thought which the interpreter puts into his work, which sustains the interest and packs our halls. This is what that Leschetizky emphasized. I am very glad to make a point of this because so much has been said about the Leschetizky method that one might infer that all of his pupils played along the same lines. As a matter of fact there is a perfectly wonderful variation. Hamburg does not resemble Paderewski in any way, nor does Bloomfield-Zeisler resemble Katherine Goodson."

BENNO MOISEIWITSCH

then he would show how the effect might be attained—and then he would show why the student had not been able to acquire the result at first.

"He was disgusted with a pupil who never seemed to care for anything more than technique—that is mere digital facility. To him technique was only a means to an end. Of course there must be a certain amount of technique, but there must also be a certain amount of art. He would say, 'I have seen you go on for hours observing the work of teachers; it would seem to me that a great deal of time is wasted in the redundant study of technique. I say redundant, because if the pianist masters a thing once he should go on to something else, and not everlasting want to go over and over the same thing. By this I mean that if you have acquired your scales and arpeggios in excellent manner, if you have gone through a certain amount of technique, then you should go on to something else.'

"At times he would try to curb his pupil too even temper. I remember once the case of a very nervous pupil. I met her just outside the master's door. She begged me to go in first as she was afraid to have the master rest his fiery eyes upon her first. This I did. Much to her surprise she found him in a most agreeable mood. He sat down at his keyboard with the remark, 'Now let us enjoy ourselves!'

never well. Mind, I am not belittling technical exercises; they are absolutely essential at one stage of musical study, but to continue them indefinitely is merely musical waste."

### Posturing Individuality

"In fostering individuality among his pupils, Leschetizky did not look askance upon the pupil who would play the eccentric works of the more modern composers. When the art of playing the piano passed by the more epicene stage of variation à la Herz and Thalberg, there was a reaction which tended to exclude the works of all modern composers from the programs of piano-recitals. In Leipzig days, Moscheles would not permit Liszt's works to be studied, and even in more recent times programs were limited to the works of Liszt. There was certain program routine—Beeth, Brahms, Haydn, Mozart, Schumann and Chopin, and finally as a sop to public taste a Liszt rhapsody. This with a few variations was the general scheme for thousands of recitals. The new tendency is perhaps leaning toward another extreme, and we find programs of novelties which often bore the concertgoer and add little to the laurels of the pianist. In my opinion, however, the distinction between the two extremes is to be made by the wise use of a few more numbers of advanced composers. Personally I have introduced works of Paganini, Stravinsky and Zsolt upon my programs with fine effect. I am particularly partial to some of the compositions of Zsolt, a Hungarian composer of the present day with a brilliant, original mind. I have been playing a *Toccata* of his this year. It is one of the most difficult pieces in my repertoire and it has been well received."

"Vitality, life, magnetism are wonderful assets for the pianist. Out of the thousands of people who strive for success only a few succeed and among many who fail are men and women who can play very exquisitely indeed. They do not seem to have the psychic force behind their playing which will hold the attention and interest of the audience for the time of a piano recital. The audience's silence, which is one of the signs of his success far more than all the applause and encores in the world, is largely a psychic bond between the artist and his auditors. Leschetizky was very conscious of this. Particularly in his latter days he inclined to favor those who had it. He seemed to demand activity around him at all times. Woe to the sleepy or the lethargic pupil! He even liked to have little pupils of ten and twelve who were full of life, and he would go to great trouble to help them with their work."

### No Patience with Incompetence

"He had scant patience for incompetence of any kind, and his remarks were absolutely ruthless. To one pupil he once said in a class, 'Well, what in the world are you doing down there?' Then you sit just as if you were going to lay your eggs! What don't you do something?' To another he said after a performance of a beautiful work, 'There is nothing in you; if one were to prick you with a pin there would be no blood; only sour milk.' On another occasion when a boy played the Chopin Military Polonaise in a very clumsy fashion I have a mental picture of him chasing the frightened boy around and around the room."

"At times he would try to curb his pupil too even temper. I remember once the case of a very nervous pupil. I met her just outside the master's door. She begged me to go in first as she was afraid to have the master rest his fiery eyes upon her first. This I did. Much to her surprise she found him in a most agreeable mood. He sat down at his keyboard and around the remark, 'Now let us enjoy ourselves!'



—Have patience, there are plenty more to come, and by degrees there will be some robust enough to bear rough treatment. Remained in the castle. Signed in the gloom of night. She had to breed a really fine hero so she sewed six gloves upon the hands of her six sons and when they winced with pain she saw they were weaklings and so slaughtered them off. But her true son, Sinfjith, only smiled at the pain and when she proceeded to tear the gloves off, skin and all, he said, "Full Little, I ween, would my father Volsung have had such a son as this? And so he became the hero of the world."

A nice bloodthirsty story! But don't you think that was going a little too far? Besides, I don't want my works to conquer the world; I just want to write nicely.

—But experience shows that unless your ambition travels far ahead of your utmost possible performance you do no good.

P—Oh, that is a hard saying! Then if I believed in myself absolutely should I be a genius?

T—I never suggested anything of the kind. What an absurd noscitur! Besides, I don't know what you mean by a genius. Do you?

P (coaxingly)—Please don't be cross! A genius is a person who does what other people can't, but I never thought I was one.

## How to Write Characteristic Music

By Edward Kilenyi, M.A.

The composing of characteristic music does not necessarily involve intricate difficulties. It is just as easy as writing a simple phrase of four measures, a waltz, or a march, which should all be provocative in its rhythm, with the impression of a perpetual motion that whirls in ever-increasing swiftness and allure. Similarly, the accompaniment of a scherzo should be suggestive of and suggested by something playful, funny, grotesque. Even one single bar carried out cleverly—as we have seen in the Hynske example—will give character to the whole of the composition which consequently would be characteristic of what you wanted to express or say in the language of music.

Music that is characteristic, and so suggestive, of foreign countries can be easily composed if you know the exact musical characteristics of the nation whose music you want to imitate. The characteristic Spanish music is easy to write, for instance, by using the rhythmic and intonational-repeated note in the bass forming what is really a pedale to the superimposed melody. Suppose you want to write Indian music. Take the Indian scale:



The same figure is repeated with the tune, which is not important at all:



If instead of a lullaby you want to write a serenade, for instance, think of the sound of the guitar or harp, and imagine the music of a serenading lover under the window of his lady love in a moonlit garden. Here is a simple example:



## Cultivate Your Self-Consciousness

By Sidney Bushell

Yes; that spineless, useless thing called "self-consciousness" may be turned into a genuine asset.

Invention, art, and all the offshoots of movements, mind, and soul, and of confidence, these are elements which must be cultivated and confirmed to such a degree as to become the backbone of your career. But you must give it the proper kind of training—study and practice. Analysis of your faults and weaknesses, together with patient practice to eradicate them.

T.—A foolish definition! I was always taught that "Whatever man has done man may do." I find that a more helpful saying than the feeble twaddle about genius that lazy amateurish art is so given to.

P (indignantly)—I am not a hay amateur!

T.—It is trying to write from the head and not from the heart. So will the mind grow stronger and the feelings no weaker. The first time you compose a piece and I see that you have really looked ahead and tried to do a definite thing in a definite way, instead of tumbling out your ideas on paper like a child strewing its toys about the nursery, I shall begin to have hopes of you. The amateur pretends to believe that to "tinker" with his inspired inspirations will take the fine blood out of them and positively spoil them, but the fact is he knows that this is untrue, it is the only excuse for baseness and inefficiency.

No work was ever anything but improved by intelligence being brought to bear on it, unless it was so radically faulty that it crumbled away under criticism.

T.—I never suggested anything of the kind. What an absurd noscitur! Besides, I don't know what you mean by a genius. Do you?

P (coaxingly)—Please don't be cross! A genius is a person who does what other people can't, but I never thought I was one.

## Some Big Thoughts from a Great Writer

Here are five choice rules for the attainment of the unshaken quietude of mind which many music workers would do well to consider. They are by Henry Van Dyke, former Ambassador to Holland:

First: You shall learn to desire nothing in the world so much that you can be happy without it.

Second: You shall seek that which you desire only by such means as are fair and lawful, and this will leave you without bitterness towards men or shame before God.

Third: You shall take pleasure in the time while you are seeking, even though you obtain not immediately that which you seek; for the purpose of a journey is not only to arrive at the goal, but also to find enjoyment by the way.

Fourth: When you attain that which you desire, you shall think more of the kindness of your God than the greatness of your skill. Then you will be grateful, and ready to thank him who has given you such a wonderful gift upon you; and truly this is both reasonable and profitable, for it is but little that any of us would catch in this world were not our luck better than our deserts.

Fifth: When you smoke your pipe with a good conscience, trouble not yourself because there are men in the world who will find fault with you for doing it. If you wait for a pleasure at which no one—condescended to you—will ever give you a thrill, you will wait long and go through life with a sad and anxious mind. But I think that God is best pleased with us when we give little heed to scoffers and enjoy His gifts with thankfulness and an easy heart."

## Slow Scales

By G. B. Newcomb

AFTER my study in Germany I went to Paris, where my master asked as his first question: "Do you play slow scales?"

I did not know exactly what he meant, because I assumed that, since I could play scales at a terrific speed and raced up and down the keyboard to the admiration of my friends, I could also certainly play "slow scales."

He tested me. I was never so humiliated. There were at least a dozen faults in my playing—all connected with the fast scale, but very evident in slow-scale playing. I remember to this day the action of the scales with the fingers playing very slowly—keeping time with the metronome at 40—but with the mind working with the greatest possible rapidity to observe and correct every movement. This is hard—not easy at all. Try it.

When a child is learning to talk each new word he adds to his vocabulary gives him an increased power of expression. With the word out, for instance, he is able to show his wish to go out and play; and with the word *candy* he may obtain the desired sweets. But this background may itself be made of complex material, such as imitative melodic fragments, a sonorous bass and fairy-like arpeggios to blend all elements into one. Infinite plasticity of tone, dynamic contrast, gradual gradations from soft to loud, or the reverse, regard always for the central figure in the picture, and finally the draping of pedal effects. These factors must blend together in a coherent whole, in which keenly problems of musical structure and values are simplified to an easy comprehension by the hearer.

Having before him a clear vision of the essential features of technic and interpretation, and the points in which these are interdependent, the teacher should be prepared to give to each of these factors its due share of attention. Technic, as we have seen, is a means of an end, and end can be seen and easily attained if technical methods are advanced in advance. Accordingly, the line-light has of recent years been focused upon technic, and its intricacies have been exploited in a succession of "methods" each one of which has been heralded by its devotees as a *vade mecum* of piano playing. Insofar as it contributes to the end in view, namely, interpretation, let us work out of all of these methods; but let us not be seduced by the "method" assumed to be the end rather than the means, let us fight shy of its conclusion. For mere technic, while sometimes commanding the attention of the lover of acrobatics, is no more sense music than a carpenter's tools are the house which they help to construct. "Technic," wisely says Christian, "should not be the end, but the means to an end."

And, to make this expression reach its goal in the mind and feelings of the auditor, it must, first of all, be presented with unmistakable clearness. Let us consider the methods of the orator or the actor whose chief object is to get every shade of his thought across to his audience. Confusion abhors confusion. This started me reading books on psychology, and I found that the psychologists, after many years of experiments, have found that "it is from eight to ten times as easy to commit to memory significant material as material without meaning." This said to me, "if you want to learn anything, go right ahead and learn it." Don't go beating about the bush hunting up memory devices. Another discovery I made was that these "memory devices" simply don't work with music. The only really successful devices get right down to the memorizing by playing a passage over and over again, constantly testing yourself to see whether you have made any progress or not in memorizing.

Become intimately acquainted with your instrument. Realize its dependence upon yourself to give its best results. Then, while using it, become so conscious of your powers, your ability to control it to express your idea, satisfactorily and convincingly to yourself, that, in your positive consciousness of self, that negative, light-extinguishing "self-consciousness" will cease to exist.

## Technic versus Interpretation in Piano Study

By CLARENCE G. HAMILTON, M.A.

Professor of Piano Playing, Wellesley College

PSYCHOLOGISTS are fond of telling us about the unshaken quietude of mind which many music workers measure by the number of piano scales they can play.

First: You shall learn to desire nothing in the world so much that you can be happy without it.

Second: You shall seek that which you desire only by such means as are fair and lawful, and this will leave you without bitterness towards men or shame before God.

Third: You shall take pleasure in the time while you are seeking, even though you obtain not immediately that which you seek; for the purpose of a journey is not only to arrive at the goal, but also to find enjoyment by the way.

Fourth: When you attain that which you desire, you shall think more of the kindness of your God than the greatness of your skill. Then you will be grateful, and ready to thank him who has given you such a wonderful gift upon you; and truly this is both reasonable and profitable, for it is but little that any of us would catch in this world were not our luck better than our deserts.

Fifth: When you smoke your pipe with a good conscience, trouble not yourself because there are men in the world who will find fault with you for doing it. If you wait for a pleasure at which no one—condescended to you—will ever give you a thrill, you will wait long and go through life with a sad and anxious mind. But I think that God is best pleased with us when we give little heed to scoffers and enjoy His gifts with thankfulness and an easy heart."

From this fundamental material, however, are evolved many unique devices which are individual to certain compositions or composers. Chopin, for instance, seldom writes a scale in its ordinary form, but clothes it in graceful evolutions that require an adaptation of the ordinary technique. This may even be done so skillfully that the pupil should become an automaton at the instrument, conspired to divorce his practice from anything like self-expression. Instead of quenching musical thought and enthusiasm the pupil for the poetry of rhythm and pitch, such a dull grind was eminently adapted to extinguish whatever spark of divine fire he may have originally possessed.

Again, a subtle adjustment is required when a solo voice and its accompaniment are suggested. Intimate expression in the line-light may be required, and the piano may itself be made of complex material, such as imitative melodic fragments, a sonorous bass and fairy-like arpeggios to blend all elements into one.

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able to execute with facility a certain scale figure.

Besides this structural clarity, there is another interpretative factor which must be given especial attention by the pianist, namely, that of *tonal value*. Singers or players on orchestral instruments are, as a rule, occupied with one voice-part at a time, and therefore give their undivided attention to the tonal value of that part. Not so the pianist. Dealing as he does with two or more voice parts almost invariably, and at times required to suggest even the complex tones of an entire orchestra, he must so master a varied assortment of touches that he may be prepared, for instance, to simulate a singer in the middle register, a flute obligato at a higher pitch, a harp playing delicate traceries above the bass, voices joined together in a single phrase, voices separated, voices in counterpoint, etc. Such a complex process requires the nicest possible perception of tonal colors and their relation to each other. If he plays a polyphonic piece, each voice must constantly assert its individuality. In a fugue, for instance, the voice which sings subject or answer must, for the time, be paramount; but the subject or dominant voice must, for an instant, give way to the counter-subject, and therefore notwithstanding a climax in one voice may be coincident with a falling inflection in another. Brilliance succeeds in one part may go hand in hand with a sustained or flowing melodic progression.

## A Coherent Whole

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It is for the adoption of the new word *interpretation* that I would plead with my fellow piano teachers. In our real to produce clean, expert players, we are right to insist upon accurate technic; but it is painfully easy to make technic a fetish, and so to lose sight of the only possible excuse for cultivating it.

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When each technical "stunt" which we are tempted to insist upon, let us apply the acid test of its intrinsic usefulness. And if it fails, let us drop it. Let us give the pupil, to start with, real music, not the dry books of Czerny and his like. Let us cultivate analysis and accuracy in study; but let us stress continually the interpretative attitude—that attitude which seeks to say something interesting and beautiful to an auditor, visible or invisible.

Above all, to secure these desired results, we must cultivate breadth of view. Piano teaching is largely limited up to now to pretty details—notes, fingering, tempos, etc., etc. In attending to these details there is danger of cultivating a *fusilli* attitude which misses the larger and more important issues in attending only to their component parts. I have known teachers to become so painstaking and accurate concerning every minute detail of technic as to lose all perspective of the artistic purpose which



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these details should serve, and so to teach their pupils to play in a dry-as-dust, humdrum fashion which could not possibly please anyone but the teacher herself.

There is also the danger, during the lesson hour, of the teacher's getting so absorbed in the work, to dissecting and correcting music which the pupil has only begun to learn, such as the "new piece," given at the preceding lesson. Rather, point out any glaring errors in such work, and see that the pupil is not running upon insuperable obstacles; and, for the rest, leave him to solve his problems with a little outside assistance, as far as possible, and with attention to what is erroneously called "review work," but which should rather be called "finishing work"—to the discussion of the aesthetic side of the music upon which he has been occupied for several weeks, or even months, and with its technical problems under control, is now ready for those interpretative corrections which will glorify it and raise it to the grade of a work of art. Show him how music can be made more alive by his accenting a melodic theme there; suggest an elasticity of tempo that will mold the expression into its desired form; play for him passages of special import; fire him with enthusiasm to perform as a great pianist might perform, inspired by poetic thought.

Teach him, in short, to *listen to his own music*. The gravest charge against the piano as an instrument is that its effect is mechanical, because the player does

not make the tone, as in the violin. But an infinite graduation of tonal shading is there, if only the pianist understands it and can make use of it. He can give his undivided attention to more than one thing at a time; however; and if this attention is focused continually upon muscular action, the music must go hang. Employ every means, therefore, to make your pupil listen. From the very beginning, this listening faculty should be cultivated by ear training, like the snatches of pieces or exercises which are played to the pupil for him to write down. During this time the fingers will sink into his consciousness and will become for him music instead of finger motion. So lead him all the way to an aural analysis of his music until he becomes saturated with the spirit of everything which he plays.

Poster this attitude, also, by any other available help along the way, such as the analysis of his interpretation, his composer, his environment and his attitude. Lead the pupil whenever possible to a study of elementary harmony. Make him, in short, musically intelligent by every means in your power. See that he hears good music and teach him to listen to it with discrimination. For the result toward which a worthy piano teacher is aiming should not be to produce animated pianola, but performer who, as far as he goes, interprets his music with an artistic appreciation that is a joy both to himself and to his auditors.

## What Do You Mean by Musical Expression?

By Ira M. Brown

Is your playing intelligently expressive or not? Do you really know why you play certain passages softly and sweetly, while you play others in the opposite manner?

Do you interpret them so merely because you happen to notice a piano or forte sign?

When I first began my study of music (not having been blessed with an efficient teacher who should have given me ample enlightenment about all the details of expression, etc.) I was forced to make an outlet for my pent-up emotions by *faking* the expression which so easily came to me. If I thought that *forte* and *piano* tones were becoming monotonous, I immediately played louder and more passionately; or, if I imagined that my hearing was becoming restless, I would play the *forte* passage, I would then begin to render some of the most musically sentimental sounds that I was capable of compassing.

To remedy a like condition the student should study such books as Edward Baxter Perry's *Stories of Expression in Piano Playing*.

Music has form just as poetry has and it should be the desire of every student to study compositions until a clear ideas of their form are gained. One reason why classical music is not invariably appreciated is because the performer does not understand the form of the piece he is playing. The result is a succession of musical harmonies or sounds, some loud and some soft, but all meaningless.

## Teaching in the Language of "Do"

By Hazel Howes Barron

TEACHERS should realize the great value of presenting positive statements to their pupils. They should not only "practice what they preach," but teach what they preach in a practical way. The majority of the alphabet of music should be eliminated and a large quantity of "do" substituted.

The emphasis must be placed where it belongs. When teaching the simple rudiments to the pupil, if the stress is laid on the right principle always, wrong habits will probably never come into view. Say to the pupil: "This is a *whole note*. That is 'G' on the second line of the staff. Play your *piano* with your *forte* and the fingers well *carried* at the tips. Play the notes so that they will sing sweetly." These simple admonitions will become fixed in the pupil's thought, and lay a foundation for good musicianship. The fretted and anxious, "Oh!—Don't do that! and Do-o-n't do that!" can hardly give encouragement or inspiration to the pupil.

The writer has had experiences which may be of help to others. A while ago, a little fellow came for lessons who had evidently been urged to play series of notes which his small hands were unable to grasp. He had become accustomed to holding his hands in a sprawled and rigid position and struck the keys with a thump. As I attempted to show him his faulty habits and to teach him the advantages of right ones, to my surprise he insisted that he liked his way better, and could not possibly play at all in the way I had directed.

## Those Tiresome Five-Finger Exercises!

By T. L. Rickaby

This five-finger exercise is one of the most useful features of preparatory keyboard work. It might be added that it is also the most common distal feature from the student's viewpoint. This is due to the fact that it is the most misunderstood and abused of all the mechanical tasks that pupils are required to do. When rightly understood and wisely used five-finger exercises are indispensable in technique building. Otherwise much time is wasted on them, and they may be the means of doing actual harm, to say nothing of boring the student into his musical grave—to wit, making him give up music altogether.

Ask the average pupil what five-finger exercises are for, and if the answer is not a laconic "Scare me!" it is, and if the answer is not "render the fingers nimble and supple," then this is not correct. Young fingers are simple and nimble naturally (too much so) and the five-finger exercise is to remedy this by giving the player complete control of the fingers, without which no rapid or satisfactory playing is possible. Five-finger exercises strengthen the muscles of the fingers and develop endurance; they make the fingers capable of independent movement, and tend to establish a good position on the hand on the keyboard—all weiting considerations, indeed.

When we say that the fingers are to get its full value, To play twenty exercises in the key of C is a waste of time and effort. To play one exercise many times in many keys is to accomplish more than one desirable object at once. Any pupil can be taught to do this, because transposing an exercise is a simple matter. After a dozen exercises are chosen for the treatment, that is all that will ever be needed. It will be very evident that they will not be for the very young pupils or beginners, but for those who have had more or less work at the keyboard. That class of exercises in which keys are held down by certain fingers while the others move to be severely idone, at least as far as younger pupils are concerned. They tend to stiffen and contract the muscles of the hand, moreover, have a tendency to effect a loss of the musical fluidity. In fact, they are liable to make the pupil sacrifice the comic picture man that "there is always SOMETHING to take the joy out of life!"

The whole question of the five-finger exercises lies on the need of the pupil. All require them, but not to the same degree. It must not be forgotten that all exercises of any kind are merely a means to an end. If fingers and hands readily assume a good position, if there is no difficulty in the fingers in the matter of independent movement, then eliminate the five-finger exercises. The hand position will crystallize, and further strength and independence will be developed by scales, arpeggios and real music. It must never be lost sight of that the five-finger exercise tests all fingers alike. The weak fourth and fifth fingers receive no more attention than the others. If weakness and inequality are pronounced—and they often are—the Mason Two-Finger Exercises are infinitely preferable to the Schmidt and May five-finger variety, and should be freely resorted to.

## The Well-Tuned Piano

Do not the child practice upon a piano out of tune? It will develop a careless habit of the ear that may entirely ignore the accuracy of musical apprehension. At most it is a matter of a few dollars now and then to keep the instrument tuned, but it is a good thing for the wearing quality of the piano, as well as for the musical ear of the little student. Then, the next door neighbor will listen with a more indulgent ear to the interminable five-finger exercises if they are rendered more musical by being performed upon an instrument in perfect tune.

## Start the Fashion of Punctuality

If everybody were on the minute in keeping an appointment the world would suddenly seem to have to stand still. It would be as if someone with a huge oil can had lubricated all the joints of everyday life. Can we "wear the fashion" in this line? Make a sort of fashion of punctuality. A new in neckties or hats. Half the time people are not really simply because they think the other fellow is not going to be on time. If people come to know that YOU will be there on the dot they will keep faith with the clock and you. Start the fashion!

## How the Great Masters Practiced

By ARTHUR ELSON



ONCE upon a time the church fathers at the little German town of Arnstadt became somewhat worried over the ways of the young organist they had hired. The trouble consisted in part of his irregularity, for he had dispensed with a soprano and alto and had taken to playing the organ in the round.

Haydn, too, used to know the blessings that resulted from hard work. Under Reuter he was kept in the straight and narrow path by many floggings; while under Porpora, in later years, he performed so many menial services that he was nicknamed "Porpora's bootblack."

### Fat and Scarlatti

Domenico Scarlatti, a rival of Handel in harpsichord playing, was the inventor of cross-hand work, which appears in his earlier sonatas. But as he grew old and fat, he found this sort of exercise too arduous, and his later compositions are wholly devoid of cross-hand passages.

Handel was undoubtedly the greatest child prodigy in all musical history. Without undue forcing from his father (the violinist, Leopold Mozart), the six-year-old boy was able to take his place beside his gifted sister, Maria Anna, and make concert tours of uninterrupted success. But it was not until five years later that he was put through the *Gradus ad Parnassum*. At this time he was 12 years old, and Maria Anna still in her teens, so interesting as an example of the many ways in which genius was expected to display itself. The program consisted of a symphony by the youthful artist himself; a piano concerto which he was to read at sight; a sonata to which he was to add variations; with repeats in new keys; a poem, to which he would improvise both melody and accompaniment; themes to be given by his audience; and a fugue, a trio of which he was to symphonize the violin part and another of his symphonies. With all this genius, however, Mozart could obtain no favor from his early patron and master, the selfish Archbishop of Salzburg. That crabbish dignitary actually opposed Mozart's making any concert tours at all, and said: "I don't like such beggary from town to town." In later years Mozart appeared in one of his concert tours with his father, Leopold, and Clementi as his opponent, after which the latter set to work earnestly to acquire Mozart's "singing piano."

Beethoven was forced to practice early and late by a severe and irresponsible father, whose later death was spoken of as "a great loss to the tax on liquors." That father would sometimes bring home a boor companion at a late hour, and rout out the boy to perform for the visitor. Under such severity it is a wonder that Beethoven ever learned to play at all. But his love for the art triumphed, and we find him taking his youthful lessons from Haydn, who found the rising genius so independent that he called his new pupil "The Great Mogul." Beethoven's earliest work at the piano gave him such a command of the instrument that Stiebel, after hearing him, ran away from a competition in which the two were to take part. Beethoven's work as a violin player in the Berlin orchestra gave him a thorough understanding of orchestral instruments also. His piano performances were leonine in style, and his improvisations most wonderful.

### Schubert's Example

Schubert was one of the "horrible examples" who prove the value of hard work by not always doing it. Gifted with a natural genius, he astonished his early teachers so much that they did not give him the drill he needed. Thus he never learned counterpoint, and though his vocal works are the perfect expression of lyrical genius, yet his symphonies would have been bettered by a greater control of harmonic knowledge. He planned to take a piano lesson with Sechter but he was so timidly afraid of failing, he waited before carrying out his plan. In piano practice also he was somewhat deficient. A well-known anecdote tells of his breaking down in an endeavor to

play his own *Fantaisie*, and his remarking, "The devil himself couldn't play such stuff."

Weber, like Beethoven, suffered from the Mozart tradition, and had a father who tried to make him a child prodigy, Weber's father did not hesitate at falsifying his son's age to create a greater impression. But in spite of these plans, the family's theatrical wanderings prevented the youngster from receiving a good education and he learned his art in composition rather than in performance. Weber's sonatas, which were often held in equal Beethoven's, are very little played at present.

Schumann, like many other musical geniuses, was intended for the law, but he soon found the lure of music too potent to be resisted, and became a pupil of the celebrated Friedrich Wieck. At Wieck's home he revelled in the artistic atmosphere, and was soon in little competition with Ernestine, Wieck's wife and other creative spirits in the gentle sex before he finally married Wieck's older daughter Clara. Schumann never became a pianist; for after inventing a contrivance to strengthen the weak fourth finger, he found that he had injured his hands permanently by its use. This was a gain for the world, since it forced him into composition, and gave the public the long series of richly expressive works for voice, piano, or orchestra that have made him name one of the foremost in all music.

### Mendelssohn Not Pampered

Mendelssohn was somewhat of a child prodigy, making his first concert appearance at the age of nine. Mendelssohn and his sister Fanny had what their mother called "Bach-lingue fingers," which were extremely adapted to piano work. But it was in composition rather than in playing that Mendelssohn won youthful fame, for his great *Midsummer Night's Dream overture*, composed in his eighteenth year, is the greatest single piece of work by anyone at that age. His grandfather was the famous philosopher, Moses Mendelssohn; and his father, Abraham, used to say, "Formerly I was known as the son of my father; now I am famous as the father of my son." Mendelssohn had his full share of hard work, however, and in youth he was always glad when Sunday arrived, since on that day he did not have to get up at five A. M. and start his studies.

Chopin made the piano the chief object of his devotion, even his concertos being practically solos with orchestral obbligato. In his infancy piano music made him cry; but this was probably due to extreme sensitiveness rather than to any dislike of the instrument. He studied hard with Zywny and Elsner, and said afterwards that "even the greatest ass must learn something from such teachers." In preparing for a concert, Chopin would "shut himself up for a fortnight and play his piano."

### Liszt's Quickness of Fingers

Franz Liszt was undoubtedly the greatest of all pianists; and his fame in that direction obscured for a time the merit of his great orchestral pieces. At the age of nine, his concerts at Oldenburg and Potsburg were so remarkable that the local nobility raised a subscription to pay for his future musical training. Later on Cherubini refused to admit him to the Paris Conservatoire, though a special committee was formed to meet his case. Liszt already had a great reputation; and he brought to his piano an enthusiasm that carried him triumphantly through the mechanical drudgery of acquiring technical technique.

Liszt's style of execution has been aptly called "the orchestration of the pianoforte." It is best illustrated by some of his transcriptions, in which broad sweeps of melody were united with great antiphonal effects of accents and triplets. The result was a tremendous strength of effect also. In playing, Liszt was not absolutely infallible. Once, at one of his Weimar evenings, he struck an obviously false note; but he atoned for it by continuing with the most astonishing brilliancy.

Many stories are told of his phenomenal powers. A French critic once said, "Thalberg is the first pianist; but Liszt is the only one." Grieg once brought Liszt a new violin sonata, and was amazed to hear him read it at sight, and add the violin part to the piano accompaniment with exquisite ensemble. On another occasion Rubinstein obtained a piano in two months. At first, when the two artists played it, the crowd was evenly divided; but soon all the auditors had gathered around Liszt's instrument, leaving Rubinstein to finish his part without a single spectator. Liszt's great skill made many people think that he must have had abnormally large hands. This was not true, however, for he was his own instrument—merely another case of the quickness of the hand deceiving the eye, as well as the ear.

Rubinstein, too, sometimes makes mistakes. At one of his Boston concerts he invited financial disaster by issuing a number of false notes. At the close of the recital a gushing lady began to rhapsodize over his playing; but he thought her words on her ardor spirits by remissness, so, without a word, he could give another concert with the notes I left out."

In spite of this lapse from accuracy in Rubinstein's playing, the definition of genius must stand unchanged: a capacity for taking pains, plus a natural gift of ability and breadth of sympathetic understanding. A few false notes in later life do not do away with the necessity for hard work during youth.

In the case of Liszt, the need for practice, Von Bissel once remarked, "If I abstain from practice one day, I know it; two days, my friends know it; three days, and the public knows it."

#### Wagner's Natural Gifts

Wagner, like Schubert, was endowed with a natural gift, and drew his music from his inner consciousness without the aid of instrumental technique. Wagner, played with even less skill than Schubert; but Wagner, his biographer, was astonished at Wagner's "rough handling of the piano." That Wagner had music in his head, he was not in his mind, but by the magic of his New Symphony from memory. When some of the orchestra doubted his ability to do this without some hidden aid he challenged them to play a few measures from any part, after which he would continue the part himself. He stood the test, humming everything correctly after the various men who waited him had started their parts.

Tchaikovsky was another natural genius not gifted with the performing ability. Although he was remiss in piano practice during his early studies for the law, he was nevertheless devoted to good music. He cared so little for legal matters that he sadly neglected them, and once absent-mindedly hit pieces out of an important document that he was carrying. But in music he regains his grip, and, as a result, at one time, in spite of his lack of definite training, he composed the famous B-flat minor concerto, among others—a most magnificent work, as all concert-goers enthusiastically admit.

But it is only the few who are so gifted mentally that they can become great without instrumental practice. Brahms, for example studied the piano for years and years, and, in his opinion, was not even a natural genius as a composition.

On one occasion he amazed his hearers by transposing the piano part of the *Kreutzer Sonata* when the instrument was found to be low in pitch. Schumann predicted a great future for him; and Brahms made the prediction come true partly by his genius, but largely also by the good old-fashioned habit of hard work.

The secret of the Leschetzky method has depended largely on its basis of honest, hard work. Leschetzky himself once said, "I have no method," meaning thereby that he varied his procedure to suit individual cases. But all his pupils went through much the same drill, strengthening their fingers by hard work, and not investigating fine-scale theories of relaxation until after strength was attained.

Another remark showing the advisability of plain hard work was made by Paderewski. When speaking of additions to his repertoire, he said that he never played a piece in public until he had practiced it in private for so long a time that he was heartily sick of it.

The piano player is not the only one who needs constant practice. The difficulties of the violinist and the vocalist also are to be overcome only by patient effort.

#### Paganini and Superstition

Take the case of Paganini, for example. This somber and sinister individual was the subject of many superstitions, the ignorant people held him to be even as evil as he himself. Once a stranger, staying at Paganini's hotel, peeped in to see what the

great artist was doing. Instead of discovering a fiend from the pit, the observer saw only a tall, thin man incessantly fingering various positions on his violin. This practice of fingering while being unable to hear it was the true spirit of genius, it will carry him through this drudgery without a thought of sleep. It has been said that the real composer is a rather coarse eater than that; and something similar should be true of a good performer. Even if the student feels that he can only reach mediocrity, and will never scale the heights of Olympus, he may be sure that what progress he makes will come only through steady efforts; and he may console himself by reflecting that he is at least traveling the same path that all the greatest geniuses had to traverse to their more effulgent goal.

#### Dictating Music

By M. C. B.

We have had some distinguished musicians who were blind, notably the eminent pianist and lecturer, Mr. Edward Baxter Perry. In a conversation of mine with him, he said that the manner in which their musical repertoire was acquired. This was done by having the music read or dictated to them. It was suggested that the same expedient might be made use of, in the case of students who were not blind. The experiment was tried and proved very successful. In the case of beginners, when every step is a struggle for teacher and pupil, it is a great help to have the teacher take the book and read the notes quietly and slowly, having the pupil play them. It is also for the teacher to read the notes and have the pupil count. The method of dictation is especially useful, when a new difficulty is presented, for instance, playing different notes with two hands. The teacher would read: Right

#### The Mystery of Genius

He who would explain the mystery of genius must first of all explain the mystery of life itself. Lombroso and other philosophers who have enjoyed speculating upon such problems, have devoted volumes to the subject, but the miracle itself is still as amazing until well after midnight. Suddenly Mozart remembered that the overture, now a classic, had not been written. He hurried to a hotel with his wife and sat up all night writing. His wife kept him awake with glasses of punch and by telling him stories while he worked. The overture was finished at 4 A.M. when a postman sent for it, and the parts were extracted. The overture was played at eight without a rehearsal and was a huge success. This story is perfectly believable as other masterpieces have come into being in very short time under conditions not entirely dissimilar. In music, the gifted become as many comedians that they are utterly unconscious of the source of their gift, or how and why they come. To the composer supplied with an abundant technic, they may come at any time and notwithstanding disturbing influences. Nothing can prevent the composer recording them if he has access to pen and paper. Once the composer is seized with the idea, and the plan of the work, he apparently loses all sense of his surroundings. It is said that such fine literature is to be found in the busy rooms of newspaper offices, where there is likely to be little of the seclusion and quiet which the average person imagines ought to accompany the production of a worthy piece of artistic work. Many enduring musical compositions have been written under very inspiring conditions in surroundings of a wholly opposite and contrary kind. This only serves to illustrate that fact that inspiration comes through the art soul, and not the art soul from without. The mystery of genius and inspiration is too near the infinite to make human investigation along psychological lines anything but ridiculous.

#### Interest at the Very Beginning

By Andrew J. Young

One of the great secrets, if there is a secret, in teaching is to make the lessons interesting from the very commencement. The impression made at the first lesson is, perhaps, more important than that made at any subsequent lesson. This is particularly the case with little pupils. If the pupil can at that time be made to see that music is a pleasurable study, a road that becomes more and more interesting, and more travel-inspiring, the greater pain caused by many obstacles, he will get a start that will take him a long way. It is hard work, but one reaps a just reward by observing even the dullest of pupil's steady

advancement and progress. And as they advance in this manner, the interest to them is bound to increase and a good, steady, hard-working, and heavy pupil obtains a good, steady, hard-working, and heavy pupil.

It is not always an easy master to find in any pupil's strong and weak points, and be able to arrange a course of study which will foster the strong and strengthen the weak ones, and still give that pupil a interesting work. Of course, it is only by long experience that one is able to do this with any degree of proficiency, but it is hard work, but one reaps a just reward by observing even the dullest of pupil's steady

#### THE ETUDE

#### THE ETUDE



## New Pianistic Beauties Through New Pedal Effects

Touch, the Pedals and Pianistic Illusions

By GLENN DILLARD GUNN

[EDITOR'S NOTE.—Any student in the medium or advanced grades will find in this article the value of many lessons on the subject of pedaling.]

The piano is an instrument of definite and evident limitations. There are a number of things which it cannot do. It has no true sound. From the instant of its production the tone begins to diminish in volume. So pronounced are these limitations, and so sudden, that compositions of piano playing on instruments of the phonograph type often produce a most disagreeable effect of sharp accent and weak, discordant echo; of staccato out of time. This serves to emphasize the piano's deficiency in the direction of true legato—it's most serious limitation. To this one must add its monochromatic tone which is essentially incapable of qualitative variation.

Yet the piano can give a fairly satisfactory reproduction of orchestral compositions, while, conversely, with all its restrictions of tone-color variation, is unable to accomplish an adequate version of a typical pianistic composition. There are, of course, exceptions to this rule. Many Beethoven sonatas are admirably fitted for orchestral amplification, just as few of the Beethoven symphonies suffer in essential musical effect by skillful transference to the keyboard. On the other hand, Tchaikovsky, Debussy or Strauss reduced to the monochromes of the piano loses values, just as the MacDowell or Liszt of the keyboard cannot be reproduced by the orchestra. For the essential and characteristic color of the piano is derived from the damper pedal, a device for which the orchestra has no equivalent.

In proof of this assertion let me cite two examples of orchestra transcription from the piano—Emil Oberhofer's arrangement of MacDowell's *Woodland Scene* and Frederick Stock's orchestral version of Liszt's familiar *Dream of Love*. Each of these gifted men has done his best for either work. Each has at his disposal—Mr. Oberhofer in Minneapolis and Mr. Stock in Chicago—an admirable orchestra; yet each has conceded his inability to discover an orchestral equivalent for the pedal.

The pedal, then, being the piano's particular and distinguishing possession, it behoves the pianist to master its manifold capacities for variety of effect. He needs them to counterbalance the instrument's deficiencies in other directions.

#### A Sensible Pedal Marking

The American piano should approach the subject with confidence or let me say concuritately himself upon the fact that it was an American who first devised markings that adequately indicate the prevailing use of the pedal commonly called "syncopated pedal." William H. Sherwood was the pianist who invented the sign  to replace the European designation Ped. . . . \* and if I mistake not, Theodore Presser was the first publisher who demonstrated sufficient progressiveness to bring from European publishers in respect that Mr. Sherwood was merely publishing a lesson learned from Liszt, who, according to reliable tradition, devised a variety of new markings to indicate pedalings, touches and other means of expression, all of which were suppressed by German publishers. In any event these inapplicable conservatives adhered and still adhere rigidly to classic tradition of the art of piano playing throughout the world. The remarkable thing is, however, that obviously excellent and clear as this pedal marking is, none of the other publishers have adopted it despite the fact that it has been in use thirty years.

In another respect the American student of the pedals is obliged to turn to his own countrymen for

information. The *sostenuto* pedal is an American invention. (Dr. Henry L. Hambert devised it.) Most European pianists do it. Only those European pianists whose careers have matured in the United States—Cana, Grainger and Bauer, for example—have experimented extensively with it. Busoni, in my humble opinion the greatest master of damper pedal effects, makes but slight use of the *sostenuto* pedal. Mme. Carreiro, last representative of that great school of pianists who immediately succeeded Liszt and Rubinstein, expresses the opinion of the *sostenuto* pedal having been removed from the piano which she used in her last tour of America. Yet the *sostenuto* pedal can add astonishing beauties to piano music and may be used to advantage in every school and type of piano literature from Bach to Busoni. But of that, more in detail.



GLENN DILLARD GUNN

(Ex. 1 Chopin Nocturne, Op. 9, No. 2, first two measures.)



Note that the pedal is to be depressed before the first note of the composition, holding the advantage of raising all the dampers. Note, further, that the markings indicate the foot rising as the hand strikes. This insures the same continuity of sound for the bass progression, and insures the same smooth metronome. This is in complete contradiction of the ordinary pedal markings now in use, which are to be depressed before the first note. Hence these antiquated pedal markings will always be retained by these publishers and others.

The publishers of the *Woodland Scene* were made many years ago. New editions conforming to the progress of pianistic taste would involve an expense that few would care to afford.

To the average pianist the only new idea in the foregoing pedal indications will be discovered in the suggestion that the damper pedal be depressed before the composition is begun. Otherwise the example is but another instance of the now familiar "syncopated" pedal. It remains, however, to emphasize the point that the pedal alone, though it may be depressed and accurately timed, will not accomplish the desired effect in this example unless aided by those contrasts of touch which alone can define the three levels of melody, bass and accompaniment. Many exercises have been recommended to the pianist for the acquiring of this most important of pianistic illusions—the singing tone—called. For the piano, despite its non-legato, unsustained tone, can yet learn to touch, to sustain, to contrast, to move in contrast to a subordinated accompaniment. The various conventional recommendations as to melody of wrist, etcetera ad infinitum—serve one purpose only: i. e., that of providing contrasts in sonority. They also have certain historical or pantomimic advantages in that they bring the listener's eye to aid the listener's ear.

#### Proportions in Playing

In this connection the teacher may offer his pupils an interesting experiment. Carefully observing the pedal markings indicated, let him play the *Nocturne* employing first the "wrist stroke melody touch," then the legato, flat-finger touch, then the non-legato arm touch. If played with the pedaling indicated and without variation of power, it will be impossible to distinguish by sound between the three touches. This experiment supplies evidence of the sound of the old traditional markings in that the piano is incapable of qualitative variety of tone. Mr. Busoni insists that the only tone quality which he can produce from the instrument which he happens to play at the moment: that in playing isolated tones there is no difference in the quality of tone produced by him and by anyone else. All the individuality, beauty and distinction which indisputably attaches to his command of tone he ascribes to subtle changes of power between tones simultaneously played. The subtle differences in power he describes with the word "proportions."

The Chopin *Nocturne*, cited as a simple example of the characteristic use of the damper pedal becomes, therefore, an equally simple study in proportions: in contrasted levels of tonal intensity moving in a kind of oscillating counterpoint to produce those illusions of varied quality of tone whereby the piano becomes an artistic instrument. These refinements of touch and of



## Some Interesting Facts About Famous Women Musicians

By Thomas B. Empire

The history of the long succession of celebrated musicians has a painful sameness. One and all they are—"discovered" in childhood, acclaimed as coming wonders, carried along to the wheel of fame, through the praise and dagger-like stretched upon the rack of fortune—cultivated up to the last notch, until at last, they appear in public and achieve the expected success!

## Colbran

Mlle. Isabella Maria Colbran, a Spanish singer, who later became the wife of Rossini, one of the long-forgotten names—a singer who in the noon of her day was as famous as Bellini, and as one of the famous singers in the whole of Europe. Later, she began to sing so exquisitely out of tune, that it was all her admirers could do to listen. But listen they did, and not only listened and applauded her to the echo, but actually fought duels with any bold critic who found flaws in her art.

She was a favorite of the King of Naples, and the royalties upheld her stoutly—it was an act of faith to their particular taste.

Angelini attended one of Mlle. Colbran's concerts, one night, and distraught by the excruciating discord, asked the man in a neighboring seat, how he liked the singer? "Like her, signor?" the man exclaimed with emphasis and pride, "I am a Royalist!"

## Mara

The approval of royalty, however, was not always so concomitant of success, as Gertrude Elizabeth Mara, one of the greatest stars of the early part of the eighteenth century, discovered to her cost. This musician began, in her fourth year, to show the signs of musical genius, by surreptitiously learning to play the violin. Her father was an obscure master of instruments, and it was on these temporary immunities of the home that the child exercised her budding talent. But for this she was not commended—quite the reverse. She was a poor girl.

Later, through the intervention of musical friends, she was allowed to study the violin, but after achieving sufficient proficiency to enable her at nine years of age to travel on concert tours, and to be patronized by no less a personage than the Queen of England, the ultra-decorum of the day decreed that the violin was an "unfeminine" instrument, and she was persuaded to learn the piano.

## Cuzoni

Who was the soprano whom the irate Handel grabbed by the waist and threw out to drown one of the windows unless she sang one of his songs in the opera, *Olha*, which she had taken a dislike? It was just before the performance, while the audience waited for the curtain to rise. And, strange to say, this very song, which the singer was compelled, by the composer's angry threat, to sing, proved to be the one which made her reputation before the critical London public. And now for her name: Francesca Cuzzoni she was, and her name will go down in history as the first of the greats. She became the rage, sang all over Europe with tremendous success, scored brilliantly at the court of Vienna. The world was at her feet. She was capricious and whimsical, extravagant and overbearing—a famous singer could well afford such eccentricities! And—she *bold buttons* in her old age, to provide a *scanty living* for her son, after serving a long sentence in a Holloman debtors' prison, later, became a widow, with a strange contrast to the fact that one of the greatest Dutch painters that ever lived (Hoogstraten) painted—amongst his other caricatures of famous people—one of Francesca Cuzzoni, as the singer to whom the Earl of Peterborough was presenting a thousand pounds sterling with an air of extreme deference suited to the dignity of one of the foremost singers of Europe.

On one occasion, when Mara was seriously ill, she sent a message to the King, that she would not be able to appear that evening at the operatic performance. But the King was so determined that she should fulfill her contract to the letter, that he sent an officer and a guard of soldiers to her bedside and forced the unfortunate songstress to rise, don her costume, and sing the opera through.

## Mrs. Coleman

One of the first women to appear upon the English stage, was the wife of the chamber musician to King Charles I. No doubt, in the splendid flurry of wonder over the astounding innovation of the invasion of the stage by an entire "company" of women, all the female parts were acted and sung by men, it seems that the fame of this prodigy would never die. Yet to-day, the bygone lady is listed in the biographical dictionaries as "Mrs. Coleman," and owes her survival in history largely to the fact that the great Pepys mentions her in his famous Diary. He writes in October, 1665, "She sings very finely, though her voice is decayed as to strength, but mighty sweet, though soft."

## Three World-Famous Prima Donnas

GALLI-CURCI FARRAR GARDEN

Watch for the remarkable interviews with these great singers coming in *THE ETUDE*

## THE ETUDE

## The Correspondence Column

By T. L. Rickaby

## Teresa Cornelys

Who knows now the year of grace 1919—anyway, about "The Circle of Soho Square"? Yet for twelve brilliant years this Venetian singer held the most fashionable musical entertainments in the whole of England, to which the nobility and even royalty, in the person of the King of England and the King of Denmark, were graciously pleased to come. This woman, whose professional name—for a while, I mean—was Madame Teresa Cornelys, was rich enough to purchase Carlton House in London, and had a thrilling social career. This great Dame himself conducted her concerts, and was one of the adjuncts of Madame Cornelys' musical ventures.

And this was the upward curve of madame's soaring rocket. But, unfortunately, "what goes up, must come down."

There came the dawn of a grey day, when Carlisle House with all its luxuriant appointments, and costly draperies, was cried out to be taken by the harsh voice of the law. All was changed—indeed, the social career of the social favorite. For the next few years she sought refuge under the unassuming name of "Mrs. Smith." And the ballroom, where she had held her brilliant musical court, became the quarry of a debating society.

Her only son, who supported her, died when she was quite an old woman; and this turn in fortune, though a royal wheel sent the famous "Circle of Soho Square" into the world, still caused her milk. As to the final scene, history is vague—but Fleet Street Prison records bear the name of "Mrs. Smith" as having served part of a term in its gloomy walls, before her death there—an old, broken, tragic woman of seventy-four!

How many of us know that the first complete *ballet d'œuvre* ever produced any stage (introduced at a performance at Covent Garden in London, in 1734), was the work of Mrs. Smith? The year 1734 also made important changes and reforms in theatrical costume. No doubt she felt highly elated at the "undying" fame she was achieving. She was the originator of a graceful dramatic dance called "Pygmalion."

## Cuzoni

Who was the soprano whom the irate Handel grabbed by the waist and threw out to drown one of the windows unless she sang one of his songs in the opera, *Olha*, which she had taken a dislike? It was just before the performance, while the audience waited for the curtain to rise. And, strange to say, this very song, which the singer was compelled, by the composer's angry threat, to sing, proved to be the one which made her reputation before the critical London public. And now for her name: Francesca Cuzzoni she was, and her name will go down in history as the first of the greats. She became the rage, sang all over Europe with tremendous success, scored brilliantly at the court of Vienna. The world was at her feet. She was capricious and whimsical, extravagant and overbearing—a famous singer could well afford such eccentricities! And—she *bold buttons* in her old age, to provide a *scanty living* for her son, after serving a long sentence in a Holloman debtors' prison, later, became a widow, with a strange contrast to the fact that one of the greatest Dutch painters that ever lived (Hoogstraten) painted—amongst his other caricatures of famous people—one of Francesca Cuzzoni, as the singer to whom the Earl of Peterborough was presenting a thousand pounds sterling with an air of extreme deference suited to the dignity of one of the foremost singers of Europe.

So much for the singers of the past. As for those of to-day, it is interesting to note that Madame Melba, or, to give her court title, "Dame Melba"—is the daughter of a Scotch contractor who settled in Australia. The famous singer has been heart and soul in war work. It is said that she has lost every male relative of the younger generation in the world war.

Madame Mathilde de Castrone Mardesi, the renowned singing teacher of Paris, was not, as most people suppose, a French woman, but was a native of Austria, and spent six years more of her life in Germany and Austria, than in "la belle Paris."

I have just come up at random a bound volume of *The Etude*. It happened to be that of 1890, printed over a quarter of a century ago, when, valuable as it was, it had not anywhere near reached its present place of usefulness and influence. A mere glance over the question-and-answer column proved that here was a rich mine of information concerning a multitude of subjects such as harmony, transposition, ear-training, vocal methods, schools of technique, the art of fingerings, ornamental singing, reading, all treated lucidly and with authority. There were illuminating thoughts on music lessons by mail, study abroad, the importance of State Associations of Teachers, on annotated editions of studies and classes, on history, biography, touch, phrasing and interpretation. There was much advice and abundant suggestions regarding the many various problems that continually confront the teacher: On the care of the piano, size and specifications of pipe organs and tuning. There were also hints on first lessons, on the use of the metronome, the pedals, and the use and abuse of mechanical aids to attain technical proficiency. There were exhaustive lists of teaching pieces and books for teachers' use; definitions of musical terms and phrases; pronunciation of names of composers and their works. Much was said of the reed organ and its uses, together with the music suitable and available for it. There were descriptions and explanations of the various musical forms, their origin and development, and a score of other topics of both value and interest of which lack of space forbids even mention. Some of these answers required but two or three lines, while to others was devoted a column or even more.

All this, remember, is merely a casual and incomplete list of subjects treated in the "question and answer" columns of one single volume. It is safe to say that such succeeding volume since the one mentioned, has contained at least as much, so that a few years' journal of a musical magazine maintaining this valuable pedagogic function will be the repository of a great education in musical matters. Some of this information was, of course, nothing more than what would be included in any good course of instruction—provided the reader were adequately equipped. But it cannot be denied that in this single volume there was an amazing amount of matters treated that, for lack of time or suitable opportunity, might never receive attention at a lesson. This is the day of the performer. Students are to do things well with the voice, at the keyboard or with the bow, but many know little or nothing of the thousand-and-one things that belong to real musicianship.

In these days of conservatories, lectures, books and study clubs, much is being done to attain this real musicianship. Even where these advantages exist the "question and answer" columns may be studied with advantage. But there are remote small towns and districts where music teaching is done which is sincere enough to be all the efforts made are concerned; but which fail to realize of what it ought to be, because the teachers themselves do not know enough, having had little or no opportunity to learn. To them this source of knowledge would be of great value.

While I am indebted to many teachers for much of what I know, it gives me much pleasure to acknowledge my obligation to those inquisitive folks who made the "question and answer" columns a permanent feature of the music magazine.

## THE ETUDE

## The Correspondence Column

By T. L. Rickaby

## Secrets of the Success of Great Musicians

By EUGENIO D. PIRANI

The previous contributions to this series were: Chopin (February); Verdi (April); Brahms (May); Gounod (June); Elgar (July); Tchaikovsky (August); Berlioz (September); Grieg (October); Ravel (December); Wagner (January); Schumann (February); Schubert (March), and Mendelssohn (April).

## Ludwig van Beethoven

One should keep in mind that the purpose of this series is not to offer *biographies*. In the case of Beethoven, as of all the others, my aim is only to find out the elements which were for the most part responsible for his unparalleled career.

Of course genius like that of Ludwig van Beethoven is a divine gift which cannot be acquired either through study or through favorable circumstances, but one should not forget that even exceptional gifts are not alone sufficient in order to attain the highest goal. They must be cultivated, nourished, assisted in their development like delicate flowers and very often the lack of this helpful support can be the cause of the withering and dying of the tender sprouts before they have reached maturity. How often one meets promising individuals who show astonishing talent for art or for other branches of human pursuit, but who do not know why they never amounted to anything in life. They remained undiscovered, unaided, and perhaps never knew themselves what precious treasures they possessed.

Like other great masters—Bach, Handel, Mozart, Rossini, Liszt—Beethoven (born 1770 in Bonn) was a wonderchild. His father Johann, a tenor singer at the Electoral Chapel in Bonn, was prompted to cultivate his son's musical talents, and he himself made of the boy a "prodigy" and forced in his precocious efforts a mine of wealth which would do away with any necessity for exertion on his father's part. Ludwig was kept at the piano forte morning, noon and night till the child began positively to hate what he had formerly adored. Still, the father was relentless. The boy, a baby of five years, was turned over to Pfeiffer, a violinist in the theater, who was only too willing to see the father's will carried out. The boy was to remain in the night, as was often the case, little Ludwig would be dragged from his bed and kept at the piano forte till daybreak. Pfeiffer was, however, an excellent pianist from whom Beethoven declared he had learned more than from anyone else. The ruthless conduct on the part of the father, although inhuman, probably laid the foundation of the technical skill and power over the piano forte which so greatly distinguished Beethoven in after years. The boy was also forced to learn the violin although he disliked it more than the piano.

**A Tribute to a Teacher**

Beethoven was introduced to the highest aristocratic circles of the Electoral Chapel, and although his appearance was not very attractive, he was short, broad, somewhat awkward young man with a large head, broad overhanging brow, bright keen, even piercing eyes, and a shock of dark hair. His dress was careless, his manners brusque and shy, his whole bearing ungainly, even beastly, but his fascinating playing obliterated every other impression.

In this time a great change was taking place in piano playing, and the technical development was greatly developed, with the result that many superficial musicians acquired a certain amount of popularity which was altogether out of proportion to their merit. Improvisations were still popular and Beethoven was compelled to enter such contests with the best known pianists of his time, and though worthy to be compared with them, he was once invited to a competition with Beethoven. "The young man has a devil," he said afterwards. "I must give him a place, for he is a good player." In an air I gave him as I never heard even Mozart improvise. Then he played compositions of his own which are in the highest degree wonderful and grand. He brings out of the piano effects the like of which I never heard. He is a little, gloomy, dark and stubborn-looking fellow and he is called Beethoven."

It is said that Beethoven was endowed with a rare muscular force, possessing an iron will which compelled him to achieve his ends, with a loftiness of mind which was enabled to produce entirely original, new, rich and grand effects. Indeed, he gave the piano a soul and succeeded in winning from it a poetic expression. They say that his performance was not so much playing, as *painting with tones*, all of which state the fact that in his playing the *means* disappeared before the *meaning* of the music. Beethoven called such merely virtuosity as *Hummel*, *Woolfi* and *Kalkbrenner*, and expressed the opinion that the increasing number of players playing in the end destroy all *true expression* in music.

He had barely emerged from childhood when he was installed as assistant organist to Nesselrode. Then we picture the boy Beethoven to ourselves as at sea when other children are frolicsome and heedless as already a little man, earnest, grave, reserved, buried in his own thoughts, his Bach and his organ. Soon after young Ludwig was appointed *combistab* in the orchestra of the theater. This, his early initiation, may be attributed to the extreme facility he had already acquired in reading a *prima vista*, the most involved and complicated



connections they were above him; they were willing to sit at table and listen to his music. The "golden demesne" appears constantly in his music and in his life. He formed very romantic attachments, which may not have been always platonic, but they were always pure and lofty. It is certain that he derived from them a wealth of inspiration which for an artist is like the sun to flowers.

Among those with whom he became intimate were the Baroness Erdmann, the Countess Erdödy, the Princess Odescalchi, and others, to whom he dedicated the sonata *Fantasia*. It will be of interest to hear what he had to say to some of his beloved ones:

"To Eleanor von Breuning (1793):

"I am anxious to so fortunate as again to possess an Angora waistcoat knitted by your hand, my dear friend. Forgive my indiscreet request, which proceeds from my great love for all that comes from you and I may privately admit that a little vanity is connected with it, namely, that I may possess something from you which I have never seen."

"And again to the same:

"The beautiful necklace embroidered by your own hand is the greatest surprise to me; yet welcome as the gift was, it awakened within me feelings of sadness. This effect was to recall former days and to put me to shame by your noble conduct to me. I, indeed, little thought that you still considered me worthy of your presence. As a slight requital of your kind souvenir I take the liberty of sending you some Variations and a Rondo."

To Countess Giulietta Grisezied:

"My angel! my all! my second self! Only a few words written with a pencil (your own). My residence cannot be settled till to-morrow. Why this deep grief when necessity compels?—can our love exist without sacrifices and by refraining from desiring all things? Can you alter the fact that you are wholly mine, and I wholly yours? You do not sufficiently remember that I must live both for you and for myself. Were we wholly united you would feel this sorrow as little as I should you. My heart is overflowing with all I have to tell you. Therefore I have written this letter and find that speech is actually nothing. Take courage! Continue to be ever my true and only love, my all, as I am yours. The gods must ordain what is further to be."

Yours faithfully,  
Ludwig.

To the same:

"However dearly you may love me, I fear you still more fondly! O, Heaven! So near and yet so far! Is not our love a truly celestial mansion, as firm as the vault of heaven itself? ... I must live either with you or without you, at all. Indeed I have resolved to wander far from you till the moment arrives when I can fly into your arms and feel that they are my home and send forth my soul in union with yours into the realm of spirits. Alas! It must be so! You will take courage for you know my fidelity. Never can another possess my heart—never! Great Heaven! Why must I fly from you I so fondly love? Yesterday, to-day, what longings for you, what tears for you! for you! for my life! my all! Farewell! Oh love me forever! Never doubt the faithful heart of your lover.

Ever thine

Ever mine

Ever yours, etc. etc.!"

Does it not sound like a "Sonata Appassionata"? I shall dwell a little longer on Beethoven's relations with *Bettina Brentano*, later *Countess Armin*, as this remarkable woman had indeed a wonderful inspiring influence on the immortal author of *Fidelio*.

#### Beethoven's Inspiration

It must be explained that Bettina Brentano was as it were the spiritual child of the great poet Goethe. *Ludwig Nohl* relates interesting details of the friendship between the wayward, beautiful young creature (a born hero-worshipper) and the rough, ill-tempered deaf composer. She was small, delicately moulded, with pretty features, great unforthcoming dark eyes and a wealth of long black hair. She seemed the incarnation, or rather, perhaps, the original, of *Mignon*. Her nature was passionate, impulsive, and capricious. Once compelled to be a poor woman, Bettina seized a roll of handkerchiefs and thrust them without a second glance into her hands. Her mental and physical artistic gifts must have been prodigious. Full of poetic fire and fancy, with a wonderful voice, her improvisations seem to have been magnificent. When singing she usually perched herself on a writing table and warbled like a cherub from the clouds. This beautiful young creature made a deep impression on Beethoven in 1809 on a visit to Vienna. She grew very fond of him and was lost in admiration of his wonderful playing. As she described, he poured out his soul in a flood of harmony. "In all that regards art," she writes, "he is commanding—so true. In all the minor circumstances of life, he is so naive that one can almost do with him as one pleases. But his abounding mind in all mundane matters is so great; he is taken so uniformly advanced of us that mostly no one can understand the necessities of existence. Owing to his brothers' and friends' demands he is ill-clad; still, even in tatters, he is grand, imposing! Very deaf—and he can hardly see. When he has just been composing he is literally stone deaf and because of the inner world of harmony at work in his brain the external world seems to him like a dream."

*Thayer*, the great biographer of Beethoven, said that his genius to a certain extent shone through him, with a brilliancy of which she had no previous conception, and the sudden revelation astonished, blinded her, took her aback. Hear the poetic picture she makes of Beethoven in a letter to Goethe: "What could replace this spirit? He gazes upon the ordinary doings of the common herd as before a machine at work. He alone produces from within his soul the grandeur of the unforeseen. What is ordinary to others with the outside world is to him, already, before sunrise, is at his service, and when after sunset, hardly glances around him; who forgets his boldy nourished and is borne on the stream of inspiration far beyond the shores of flat, everyday life? He himself says: 'When I open my eyes I can but sigh, for what I see is against my religion and I cannot but despise a world which cannot see that I am a sage with a high forehead and philosopher.' I have no real friends. I must live alone. But I know that God is nearer to me than so many others in my art and I communicate with Him fearlessly. I have ever acknowledged and understood Him."

The following letter written by Beethoven to Bettina Brentano shows his utter disregard for rank distinctions: "Kings and princes can indeed understand and privy to all the secret of the instrument and the decorations but they cannot make great men—spirits that soar above the base turmoil of this world. There, their powers fail and this is that forces them to respect us. When two persons like Goethe and myself meet, these grandees cannot fail to perceive what such as we con-

sider great. Yesterday on our way home we met the whole Imperial family. We saw them coming some way off, when Goethe withdrew his arm from mine in order to stand aside, and say what I could not prevail on him to make another step in advance. I pressed down my hat more firmly on my head, buttoned up my great coat and crossed my arms behind me. I made my way through the thickest portion of the crowd. Princes and courtiers formed a lane for me. Archduke Rudolph took off his hat and the Empress bowed to me first. These great men of the earth know me. To my infinite amusement, I saw the hatless Goethe who stood aside with his hat off bowing to everybody. I afterwards took him sharply to task. This I gave him no quarter, and upbraided him with all his sins especially towards you my dear friend, as we had just been speaking of you Heaven! If I could have lived with you as he did, believe me I should have produced far greater things. A musician is also a poet, *he too can feel transported into a brighter world by a pair of fine eyes*, where loftier spirits sport with him and impose heavy tasks on him. What thoughts rushed into my mind when I first saw you in the "observatory" during a refreshment. May shower, so fertilizing, to me also! *The most beautiful themes stoled from your eyes to my heart*. If God vouchsafes to grant me a few more years of life I must that see you often, for the dear ones whom I have lost are within whom I always lost, demands this. Spirits may love one another and I shall ever wo years. Your approval is dearer to me than all else in the world . . . ."

This letter demonstrates in its first part the indomitable feelings of Beethoven for liberty. It is easy in our time to show indifference for royalty but in the epoch of servility, of slavish submission in which Beethoven lived, it reveal an heroic nature which commands admiration. The second part reveals that even Beethoven thought that the most beautiful themes very often come from a pair of lovely eyes.

The seeming departure from his principles suggested by the dedication of his *Sinfonia Eroica* to the Emperor of the French, needs explanation.

#### Sinfonia Eroica

When General *Bernadotte*, the French ambassador, arrived in Vienna in 1798 Beethoven made his acquaintance. Bernadotte had enlisted at sixteen in a French marine regiment and served in Corsica for a couple of years. When the revolution began (1793) he was at Marseilles and later he distinguished himself in the naval war up to the moment that it reached the engraver's hand.

The character of Beethoven corresponded with his glorious gifts. His contemporaries relate that his morality could be described as childhood and innocence hand in hand. He had a profound hatred for all that was base or unclear. Truth was the fundamental part of his disposition. He never allowed himself to make concessions to any man, whether friend or foe, or to please the vanity of his executors. He was proud but not vain. He had the consciousness of his intellectual and spiritual power—he refused to see it recognized, but he despised shallow everyday applause.

In 1827 alarming symptoms of dropsy made their appearance; a violent cold added to his dangerous condition and after an operation for dropsy his forces gradually decreased and he died the 26th of March, 1827.

#### THE ETUDE

disposed to accomplish something great. But you must remember that six years ago I was attacked by an incurable malady, aggravated by unskillful physicians, debilitated from year to year by hope of relief and at length forced to the conviction of a lasting affliction the cure of which may be delayed for years and perhaps after all prove impracticable.

"Born with a passionate and excitable temperament, keenly susceptible to the pleasures of society, I was yet obliged early in life to isolate myself and to exist in solitude. If I at any time resolved to surmount all this, oh! how cruelly was I again repelled by the experience! How could I possibly be so foolish as to say, 'I must live! I am deaf!' Alas! How could I proclaim the deficiency of a sense which ought to have been more perfect with me than with other men, a sense which I once possessed in the highest perfection, to an extent indeed that few of my profession ever enjoyed! Alas, I cannot say this! Forgive me therefore, when you see me withdraw from you with whom I would so gladly mingle. My misfortune is doubly severe in causing me to be misinterpreted. No longer can I enjoy recreation of the mutual exchange of thought. Completely isolated, I enter society only when compelled to do so. I must live like an exile. In composing I am assailed by the most painful apprehensions—the dread of being exposed to the risk of my condition being observed . . . . Such things brought me to the verge of desperation and well nigh caused me to put an end to my life. Art, art alone delivered me. How could I possibly quit the world before bringing forth all that I felt it was my vocation to produce. And when I spared this miserable life, it is true that I must now choose Patience for my guide. I hope the resolve will not fail me, steadfastly to persevere till it may please the inexorable Power to cut the thread of my life. Perhaps I may get better, perhaps not. I am prepared for either. Constrained to become a philosopher in my twenty-eighth year!" (Beethoven was 32 years old when he wrote this letter, referring to the inception of his infirmity four years previous.)

I shall not try to analyze Beethoven's compositions. They have become treasured property of the whole world. Everybody who is interested in music has enjoyed and enjoys them. When composing, Beethoven made a point of writing his music on paper which he favored to produce in music. He was a slow, conscientious worker, continually polishing and improving his work up to the moment that it reached the engraver's hand.

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#### Elements of Success

Resuming, the following elements of success should be pointed out:

1. The forceful musical training he received in his early years at the hands of eminent teachers. The particular teacher who would make of him to a prodigioy contributed in laying an excellent foundation to his artistic development.

2. The immasurable advantage he had in coming into intimate connection with Haydn and Mozart, the first as a teacher, the second as a friend.

Haydn, Mozart and Beethoven, what a glorious trinity! What an invincible triple alliance! What divine sparks were necessarily generated from this most fruitful of trios!

3. The great teacher who took in constantly polishing and improving his works as shown by the numberless corrections in his manuscripts, and the many almost duplicate copies of them found after his death.

4. The inspiring and exalting influence of noble and beautiful women.

5. The loftiness of his character which made even princes and kings bow before him. He never allowed any motives to influence him.

In SPITE OF UNTOUCHED SUFFERINGS ONE OF THE GREATEST MEN AND ARTISTS.

#### THE ETUDE



## The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.



#### Lagging in Interest

"Can you suggest a way of keeping a large class of pupils interested in their work? While they are particularly interested in beginning and work faithfully for a few weeks, their ardor soon lessens, and they fall into the old, listless rut again?"—C. O. H.

1. Give them your individual interest and encouragement. 2. Stimulate very enthusiastic yourself, and make them think you enjoy hearing the music they play.

3. Make them feel you are glad when the lesson hour comes, and that you are specially glad to see each pupil in turn. 4. Do not call attention to any inequality in the work of various pupils. 5. Rather cultivate a spirit of comradeship among the students in their work.

6. Do not give them too many exercises to do. 7. Do not overdo, in other words, the same exercise. One movement at a time, interspersed with very pretty piece of sharp contrast. 8. At any given movement of a sonatina is very uninteresting do not make them learn it just because it is in the composition. They will not keep happy in their work if given much that makes them unhappy.

9. If possible, give occasional recitals, perhaps in your studio, or house, at regular intervals, and let them see these appearances are incentives to work towards.

10. It is also a good plan to have little home parties for them. For these some of the musical games that the publisher will send you will be appreciated greatly by some pupils who are totally unable to appreciate music of a higher class. You must use your judgment in cases of this sort.

11. You omitted just one most important thing in your effort in making it possible to give a complete diagnosis and appraisal of your case. How far did you advance in your two and one-half years of study?

12. Heller's *Studies* to Concone because the music of the former has a high ideal which is well carried out.

13. He may say he is able to do for young players what Chopin did for virtuoso students. They come under the head of what is termed the artistic study.

14. It takes a long time to learn the art of learning and not immediately with exercise. Mean-while Concone's studies are just average music, and for this very reason will be accepted gratefully by some pupils who are totally unable to appreciate music of a higher class. You must use your judgment in cases of this sort.

15. Kohler was one of the ablest educators of his time, and when his studies were first published they were hailed by many as superior to Czerny and even to the best of the great masters. Those who

live in one of the smaller cities or towns than by those who live in one of the very large cities, where parents have to send their children miles in the street cars. If, however, you can get a feeling of genuine community interest among your pupils, and that they have a good time when they get together, it will help much to arouse an interest.

16. If you play yourself, give them little recitals in which you explain the music. A good game in this is to teach the pupils how to count the measures as you play, and give little prizes of cards to the ones who succeed in getting nearest to the number of measures. This will teach them to pay close attention. Use your ingenuity to think of other things by which to interest them.

#### Both

"Which system is considered better in giving the finger stroke—to raise the finger above the key before striking, or to let it remain on the key and give the pressure touch?"—V. A.

Did it occur to you that letting the finger rest on the key, and then pressing would not be a stroke? It resolves itself into two touches, and which is correct? The finger stroke is first practiced by raising the finger and then giving a decided downward throw. When the motion is acquired fairly well the hand may be slightly elevated so that the finger tips are about the same height as the tops of the black keys, and the stroke may be made from this point. In rapid passages the fingers are constantly in readiness for action when held in this manner. Furthermore, there are some who chirrup or stoccy when it is necessary to let the fingers rise above the horizontal of the back of the hand. When held in the foregoing position they are provided with ample distance for the downward stroke. For rapid pianissimo scale passages the fingers should be held nearer the keys. The pressure touch with the fingers resting on the keys also has its place, as I have frequently remarked. In modern piano-playing almost every possible controlled condition of the fingers and hands is made use of. The old-fashioned idea of just one "finger" touch and one "wrist" touch, is obsolete.

#### Three and Four

"I have a pupil who has completed Grade III of the Standard Course, *Czerny Op. 289, etc.*, and is very good, but she has not yet learned Grade IV. What would you suggest to me with Standard Grade IV?"

"Also, one just beginning Grade III, and minor scales?"—P. A.

During the fourth grade you should select the best and most useful of Heller's Op. 46 and 45, as they treat of certain technical points in an artistic way and in a more modern artistic style. Also if you have not the classics, an introduction to Bach may be obtained by way of *Little Preludes*, or some of them. The first book of *Jensen's Etudes*, Op. 32, will also interest this pupil. *Prescer's Octave Studies* will also introduce her to an important department of piano playing. There are many of Mendelssohn's *Songs Without Words* that can be taken up in this grade, and are valuable. *Standard Fourth Grade* pieces will provide excellent recitation work that will be profitable as well. Scale and arpeggio work must be kept up consistently.

Sometimes this condition may be due to a general lack of tact. If the pupil is totally devoid of natural aptitude for music your problem will be still more difficult. Still, if the musical seed is very small, you will be able to make some progress, and I have known pupils who were in the beginning seemingly hopeless, who gradually were able to develop a considerable taste for music. With such pupils the program outlined in the foregoing will need to be still more carefully and slowly carried out.

## Modern Piano Pedagogy

By Sidney Silber

Mrs. Silber is head of the Piano Department, University School of Music, Lincoln, Nebraska. She was born at Waukesha, Wisconsin. She studied at the Universities of Berlin and Vienna. Her piano teachers have been Jellicka, Barth, and Leschetizky. He was with Leschetizky for three years.

The last thirty years have brought to light a larger array of proven principles (not rules) in teaching music than all preceding time put together. This is especially true of pianoforte instruments. Modern music teachers of the highest attainments have studied philosophy, aesthetics, anatomy, physiology, and even biology in their search for means by which to increase their pupils' time and eliminate undue waste of energy. While musical pedagogy might well be said to be still in its infancy, it can nevertheless show substantial discoveries; enough, to say the least, to combat successfully the popular belief in a "method" as a guarantee for the attainment of results. Every teacher should know that the flexible wrist; the loose shoulder; positive, negative and finger staccato; the arm in its main fold agencies; finger stroke; pressure touch; after-pedaling; the entire field of technic, and a multitude of other matters of a more or less physiological nature are but recent discoveries.

In the field of beautiful tone production, too, as far as it relates to teaching, profound discoveries have been made. We have come to know how to handle the instrument of the piano in the most perfect manner. Artistic illustrations are nowadays so effectively mastered as to make it possible for the piano to outdo all other single instruments.

## Mastery of the Piano

The piano is doubtless the easiest musical instrument to learn, and, alas! the most difficult to master. There is hardly any art in man which is not required in mastering this obstinate and cold instrument. It requires a finer and more complete co-ordination of all faculties than any other instrument. Rubinstein aptly said: "Piano playing is prone to be affected by mannerisms, and when these characteristics have been luckily avoided, it is apt to become dry. The truth lies between these three mischiefs."

"Music" writes Carlisle, "is a kind of unfathomable speech which leads us to the edge of the infinite."

Music—The wings of the soul, that lift us from the *Manworld* to the *Godworld*.

## Music—The Joy of the Universe!

According to Kohle, "The true aim of piano technic is the production of a tone of beautiful quality and singing character under all conditions of force and speed. Therefore, the art of piano playing is the result of his intellectual conception warmed by emotional force and made known through the medium of ample technic." How much of all this can be taught? The writer ventures to say that nine-tenths of it can be, and is, taught to-day by our best pedagogues. They are fairly numerous. Touch, tone and technic no longer hold any secrets. The scores of distinguished and great pianists of the present generation, most of whom teach during a part of the year, assure us of this fact.

While the instructor cannot create talent or genius, he may develop them to-day as never before. Unfortunately, however, we still have a large number of conscientious teachers who, in all good faith, are holding to and teaching ideas which were the vogue twenty-five years ago. One example among many others is sufficient. Serious observers and thinkers have long ago decided that the seat of activity in playing octaves resides in the shoulders. In spite of this, many teachers persist in teaching the wrist strokes only. Why not emulate the example of such masters as Hofmann, Rosenthal, Carreño and Lhevinne? These did not in truth practice octaves; they "played" them.

One of the saddest defects of much piano teaching, which strangely enough is still well thought of, is the tendency to treat all students alike and make them go through a prescribed technical course of mechanical exercises, most of which are of little value. While such a procedure may possibly bring results with a certain limited number of students, it cannot satisfy all types. Comparatively speaking, a deplorably small number of piano teachers of today recognize the imperative necessity of making different psychological appeals to individual students of varying disposition and character.

Leschetizky was undoubtedly (all things considered) the greatest piano teacher of all times, up to his death. His so-called "method" consisted in the fact that he had no one method, but he did have "methods." He would speak in a soft tone of voice to one type of students; to another he would speak loudly, sometimes even abusively; to others he would make strong appeals to the imagination, while with others his remarks

## Music—The Joy of the Universe

The Power of Music is Infinite  
For Centuries Thinkers Unnumbered have tried to grapple its force with words.

A Japanese Sage came nearest when he wrote  
"Music is the power of making  
Heaven descend to earth"

Music—The great anodyne for the sufferings of mankind—from the lullabies that turn the baby's tears to smiling slumber—to the dear old songs that bring back the dreams of youth to tottering age.

Music—The spark that fires the brain-engines of the giants of commerce, statecraft, science, industry—the men destined to make the World of to-morrow a nobler, grander edifice for posterity.

Music—The glad song of life—the inspiration of the poet and the seer and the priest—the guiding force that makes us who live on this atom of the firmament, akin with the Almighty, beyond the ocean of stars unseen.

"Music"—writes Carlisle, "is a kind of unfathomable speech which leads us to the edge of the infinite."

Music—The wings of the soul, that lift us from the *Manworld* to the *Godworld*.

## Music—The Joy of the Universe!

were couched in scientific, prosaic, matter-of-fact language.

The writer recalls the three lessons on one of the master's own compositions, entitled *Waves and Billows*. I had studied Leschetizky's own edition, which not only gave most complete fingerings, phrasings, dynamics and like, but also the pedal directions. At the first lesson he showed me the very different set of fingerings, phrasings, dynamics and pedals. At the second he gave me yet another set. Each version was most excellent and thoroughly convincing from an artistic as well as musical standpoint.

This incident, to my mind, proves Leschetizky's phenomenal teaching gift and his ability to bring to the student's consciousness the possibility of much good and satisfying versions of one and the same composition.

Can this gift be acquired? The answer is both simple and difficult. Leschetizky's genius cannot be acquired, but there is so much that can be acquired that there is no reason why modern piano teachers of serious intent should close their minds to this fact and

continue to use ideas and principles which are no longer practical, and which, as experience proves, can never yield satisfactory results.

## Five Important Principles

1. Teachers should apply different methods of appeal and instruction to different students.
2. There is no one method, there are many methods. Be versatile.
3. No teacher can justify himself, nor will the public justify him but he and his art and his students all suffer when he, the teacher, refuses to keep pace with new discoveries and new methods.
4. Teachers should recognize the fact that the teaching of music is as much a means of character development as the teaching of other subjects.
5. Develop at least one principle for yourself out of the above paragraph entitled "Illustration."

## Auto-Suggestion

By Otto Fischer

The story is told of a man whose friends played a practical joke upon him in that each friend, in order to add his comment on how bad he looked, how ill he appeared, etc. Though in perfect health, the man took sick that night and died soon after. Now, why did not these cruel friends comprise to make someone who was really sick into a well man by reversing their suggestions? Do you realize that you can make yourself musically well—that, overcome any fault, weakness or difficulty by constantly suggesting to yourself the ideal you wish to attain?

For instance, if you have difficulty in concentrating, call to yourself every few moments, "Concentrate!" and note how your brain obediently sits up and begins to nod. Your coat is a word, say to yourself, "Beautiful tones," or "Soft, velvety tones"; if it is weak and flabby, say "Round and noble tones," or "Strong and firm tones." Nervousness in public appearance may be counteracted in like manner. In our youth we are taught not to contradict, but it is wise to flatly contradict such thoughts as "I am not good enough," "I am going to break down," "I hope one of my friends will come," or "I can never remember that passage." From the moment that you begin to feel the least uncertainty—he it a week or a month before your appearance in public—forcefully contradict such thoughts and say instead, "I WILL play well," "I never forgot and never will forget," "Everyone in the audience loves this music," and "God sent me to do it well," "God is with me and is helping me always." Does it help? Of course it helps if you are honest with yourself.

Do not only think these wonderful, life-giving thoughts—say them out loud to yourself. Most of our thinking is too hazy, but the spoken word (you may emphasize it by stamping your foot or banging your fist on the table) cuts a sharp and clean furrow in our thinking.

## About Pedals

The pedals in the olden times were not operated from the foot, but by means of knobs like organ stops. These brass knobs were located to the left of the player over the keyboard. The "long" and the "soft" pedals, as we know them now, were invented in 1783 by John Broadwood.

This was succeeded by a contrivance operated by the knee called the *Genouillière*. By moving up the knee two levels located below the keyboard could be operated so that the dampers were removed from the wires. In his earlier works Beethoven did not employ the word *Prd.*, as the invention was at that time probably too new to warrant its general use and adoption.

## DANCING ZEPHYRS

A fanciful movement in ballet style. Graceful and rippling Grade 3

## Intro. Allegretto

## FREDERICK KEATS

HOMeward BOUND  
MARCH

BERT R. ANTHONY, Op. 165

In the style of a military band. Grade 2½.

Tempo di Marcia M.M.  $\text{d} = 120$ 

## THE ETUDE

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## THE ETUDE

## THE KING'S IN TOWN!

Come quick, Johnny; the bells are ringing!  
Flags are out, hear the shout, we'll be last down.  
Come quick, Johnny, the king's in town!  
Come quick, Johnny, the bells are ringing!  
I can hear people cheer, and the band playing.  
Come quick, Johnny, the king's in town!

MARY GAIL CLARK

Two little sixteen measure pieces, easy to play, but good music nevertheless. Grade 1.

Gaily M.M.  $\text{d} = 96$ 

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## A CHILD'S LAMENT

MARY GAIL CLARK

Sadly M.M.  $\text{d} = 72$



## OVERTURE JUVENILE

A miniature *sonatina*, written in the sonatina form, with 1st and 2nd themes, middle section, and recapitulation, grade 5.  
E. F. CHRISTIANI  
Allegro vivo M.M. = 128  
SECOND

CHRISTIANI

**Allegro vivo M.M.  $\text{♩}=128$**

## CONDO

Allegro vivo M.M. 126

last time to Finale

*p dolce*

D.C.

FINALE

126

## OVERTURE JUVENILE

PRIMO

E. F. CHRISTIANI

Allegro vivo M.M. =126

E. F. CHRISTIANI

## FOR HOME AND COUNTRY

## THE ETUDE

H. ENGELMANN

A stirring march, in military style, two steps to the measure. Play in the orchestral manner. Grade 3.

SECONDO

Tempo di Marcia M.M.  $\text{d}=126$

*marcato*

SECONDO

Tempo di Marcia M.M.  $\text{d}=126$

*marcato*

TRIO

*sostenuto*

Fine marcato  $p$   $pp$  marcato  $p$   $pp$

*mf* (Drums) *poco a poco cresc.* *ffz* *ffz* *D.C. Trio*

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## THE ETUDE

## FOR HOME AND COUNTRY

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PRIMO

H. ENGELMANN

Tempo di Marcia M.M.  $\text{d}=126$ 

Tempo di Marcia M.M.  $\text{d}=126$

*marcato*

PRIMO

Tempo di Marcia M.M.  $\text{d}=126$

*marcato*

TRIO

*mf*

Secondo

Fine marcato  $p$   $pp$  marcato  $p$   $pp$

*cresc.* *ffz* *ffz* *D.C. Trio*

## SONG OF MAY

CHANSON DU MAI

FRANCESCO B. de LEONE, Op. 31, No. 3

A cleverly constructed number bearing a seasonable title. The "cross fire" of rhythms, giving the effect of double time in the right hand against triple time is very fascinating. Grade 5.

Allegretto non troppo

## THE ETUDE

## THE ETUDE

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Sostenuto e La Melodia Marcato

## PURPLE ASTERS

PAUL LAWSON

Useful as a first study in grace notes. Grade 2

Andante M. M. = 120



# The Brunswick Method of Reproduction

Period models of rare design



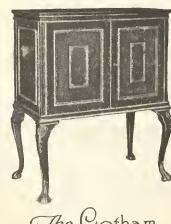
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The Brunswick is the only phonograph with the Ultona. We own the patent.

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*Brunswick Records  
can be played on any  
phonograph with steel  
or fibre needle*

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You will find new qualities. And you will find old harshness gone.

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*Style 135*



*Style 122*



*Style 120*



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## THE ETUDE

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WALTER ROLFE

Full of go, introducing the theme of a favorite concert number. Grade 2½  
*Allegretto con grazioso* M.M. 108

Allegretto con grazioso M.M.=108

The image shows a page from a musical score for a string quartet. The title "Allegretto con grazioso" is at the top, followed by "M.M.=108". The score consists of four staves: the top two are for violins (one in treble clef, one in bass clef), the third is for cello, and the bottom is for double bass. The music is in common time. Various dynamics are indicated, such as "mf", "f", "mp", and "mf". Fingerings are marked above the notes, for example, "5 4 2 1" and "5 4 3 2". The score concludes with a "Fine" at the end of the fourth staff.

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CHAS. J. WILSON, Op. 861

A fantastic and very enjoyable characteristic piece in the oriental manner. Grade 3½

Allegretto moderato M.M.=108

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Arranged by Frederic L. Hatch

An interesting novelty, one of the most famous piano pieces brought within the reach of the left hand alone. There is an increasing demand for such arrangements. Grade 5

Poco lento

LITTLE SANDMAN  
RHENISH FOLKSONGTranscribed for Violin and Piano  
by ARTHUR HARTMANN

This melody has become so identified with Brahms' vocal arrangement that it's frequently attributed to Brahms himself. Such however is not the case. It is one of the lovely old folk songs.

Softly, gently, yet with motion

VIOLIN with Mute

PIANO

Frog

pp

p

pp

D1 A1

mf

pp

cresc. p

ppp

p

pp

poco cresc.

pp

espressivo

p

pp

rit.

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## THANKSGIVING

A dignified and sonorous semi-sacred song for low voice.

Joyously

JESSIE L. PEASE

Lord, I am glad for the  
great gift of living, Glad for the days of summer in  
Meno mosso

rall.

pp

f

Lord, I give thanks to Thee  
Grate - ful for joy with an end - less thanksgiving

rit.

mf

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## THE ETUDE

MAY 1920 Pa. 335

Grateful for laughter and grate - ful for pain

Lord, I am glad for the young A-pril's won - der, Glad for the full-ness of the long sum - mer joys; And

now when the spring and my heart are a-sun - der Lord, I give thanks for the dark Autumn days Sun, bloom and blossoms O,

rall.

pp

Lord, I re - mem - ber the dream of the Spring and its joy I re - call but now, in the si - lence and

pp

Lord, I give thanks to Thee Lord, I give thanks to Thee giv - er of all

rit.

*To Mr. Orville Harrold*  
**THE REVELATION**

... have come with a big climax, a fine concert number.

love song, with a big ~~chance~~  
**Andante espressivo**

The Poem and Music by  
JOHN PRINDLE SCOTT

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### THE ETUDE

## SING AGAIN THAT SONG TO ME

## — BALLAD

A charming modern ballad, quoting, in its refrain, a favorite old theme.

Andante non troppo

R. M. STULTS

A charming modern ballad, quoting, in its refrain, a favorite old air.

**Andante non troppo**

1. Oft as I sit by the fire-light's glow,  
2. Sing once again that old song to me,

Dreaming of joys once mine, Mem-o-ry pictures of a scene long a-go, Un-dimm'd by the haze of  
Hap-pier days it brings, Mem-o-ry sweet of a face fair to see, A-round it so fond-ly

time: I hear a voice in ac-cents sweet, En-trance the list-ning thron-g, And o'er and o'er the  
clings. A-gain I hear in ac-cents clear, Through sad years borne a long, That mel-o-dy the

**prit. e dim.**

words re-peat, She sang "Love's old sweet song" Sing a-gain that song to me, Sing it o'er and  
love so dear Love's dear-est, sweet-est song.

**Moderato**

Once a-gain her face I see As in days of yore; Let me hear that mel-o-dy,  
o'er, Lov's Old Sweet Song

While the "lights are low," For it brings a-gain to me, A gold-en"long a-go" A gold-en"long a-go"

**D.C.**

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## Department for Violinists

Edited by ROBERT BRAINE

*"If All Would Play First Violin We Could Get No Orchestra Together."*—R. SCHUMANN

ILLUSTRATION 1

[THE ETUDE Violin Department has, of course, a general appeal to all performers upon string instruments. Many of our violin readers, we find, are interested in the 'cello and it has been our custom now and then to print a 'cello article. However, the proportion of the number of 'cello players to violin players makes it necessary for us to devote most of our space to the violin.—EDITOR'S NOTE.]

## The Best Positions in 'Cello Playing

Even the smaller towns usually have one or more 'cello teachers, but teachers of the 'cello, who really understand the art, are exceedingly rare. Many alleged 'cello teachers are pianists, violinists, or other instrumentalists who have picked up a smattering of 'cello playing in a theoretical way, but who do not even know how the instrument should be held, or the correct manner of bowing and fingering.

Pictures illustrating the correct positions assumed in playing a low instrument are seldom clear, and often give an incorrect impression through some fault of posing before the camera. For this reason, the following pictures taken from the *Etude* Studio are given here, and no doubt will be appreciated by 'cello students, who have no opportunity to study with a good teacher. The pictures were posed by a first-rate professional cellist and are remarkable for their clearness and correctness. The student can gain much advantage by practicing before the mirror with these pictures before him.

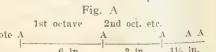
## Down Bow

In Fig. 1, above, the position of the hand, and the manner of holding the

bow when playing at the frog, is shown. Observe that the spike of the bow lies between the top joint and middle joint of the forefinger, and note the position in which the little finger lies on the stick.

In Fig. 4 we have the position of the fingers of the left hand when viewed from the left. The curved, arched position of the fingers and the angle of the fingers with the stick, instead of the fingers being at approximately right angles with the stick. Note also that the stick of the bow is inclined towards the fingerboard, instead of the hair of the bow lying flat on the string. The hand in the illustration is in the correct position for beginning a down bow.

In Fig. 2 the position of the bow at the frog is shown, the bow being held when beginning an up bow. Instead of being slightly arched as when bowing at the frog, the wrist has a slightly concave position when viewed from above. The bow is at precise right angles to the strings, as it should be to get the most perfect vibration from the strings. The diagram below illustrates the point:



The Fingers Are Drawn Closer in the Higher Positions

One of the chief difficulties in learning to play in tune on the violin comes from the fact that the fingers must be drawn closer together as the fingerboard is ascended. On the piano, the distances between the keys is the same for all octaves, but in the violin the distance of the fingers from each other in producing any given interval is different for each succeeding higher octave. In the very highest positions, lying near the bridge, it is very difficult, especially for violinists, to get the large finger tips, to get the sometimes close enough together for perfect intonation. This fact should be constantly impressed on violin students, who, although they are usually aware that the fingers lie closer together in the higher positions, have an exceedingly hazy idea of just why this is so.



ILLUSTRATION 2

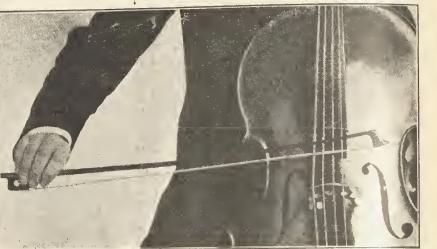


ILLUSTRATION 3



ILLUSTRATION 4

## Perspiration

By T. D. Williams

Is the December issue of *The Etude* a correspondent asks: "Can anything be done to remedy perspiration of the left hand?"

For the benefit of this reader, as well as anyone else who may be interested, I answer, Yes!

While quite young I was troubled considerably by this bane—"Perspiration." Well do I remember a certain night, while playing in a theater I broke strings galore. Between every act "and then some." This was more than thirty years ago and violinists in those days who used steel strings were not usually rivals of Pagans. In fact, the *Barn Dance* suited them better. I am not altogether sure, but there are some of them still living.

The perspiration (in my case) was caused by nervousness. It troubled me little in private practice, but when I attempted solos in public my fingers fairly wept all over the finger board.

About the only benefit derived from this experience is *speed* in playing on new strings, which to have *always ready*. I kept wound around the scroll of my violin, I got to be such an expert at this business that while the corral of clarinet was playing a few measures of the melody I could *put on, tune, and break a new string.*

It came to me one day that this perspiration was caused by *over-practice*, so I determined to work my left arm and hand in practice to such an extent that playing the violin in public would be easy.

I procured a light dumb-bell, weighing approximately five pounds, and practiced with it daily, until I had a perfect understanding of the requirements. If he cannot play this in this way then there is something wrong with his method which can be corrected at once by playing the above as indicated.

A player who can do this smoothly, with no perceptible jerk of the violin with slanting fingers, will quickly satisfy for demands requirements. If he cannot play this in this way then there is something wrong with his method which can be corrected at once by playing the above as indicated.

## Violin

The late catalog of a leading American violin dealer offers specimens of the best known violin makers as follows:

Antonius Stradivarius, \$12,000; Antonius Stradivarius, \$10,000; Joseph Guarnerius, \$3,000; same, \$6,000; Antonius and Hieronymus Amati, \$1,000; specimens of J. B. Guadagnini from \$4,000 to \$12,000; J. B. Rogerier from \$2,000 to \$4,500; Dominico Montagnana, \$5,000; Nicolas Gagliano, \$3,500; Joannes Tononius, specimens from \$2,400 to \$3,000; Thomas Balestrieri, specimens from \$2,500 to \$3,200; Jofreduis Cappa, \$3,500; Nicolas Lupet, specimens from \$1,000 to \$2,000; Jacobus Stainer, \$2,000. Among the 'cellos is a Stradivarius-Bergonzi, \$14,000; Antonius Stradivarius, \$18,000; Dominico Montagnana, \$9,000; Francesco Rostropi, \$3,000; Carlo Giuseppe Testore, \$5,000.

## Only Twelve Strads in the United States

People who imagine that they have a real Stradivarius violin will not be pleased to learn that there are not more than a score of genuine instruments in the United States. In 1907 it was reported that there were not more than twelve. It is reasonable to suppose that this number was increased by refugee violinists who came here and settled during the war in Europe.

On the other hand there are thousands and thousands of cheap violins with fake labels representing themselves to be

Strads. The labels were "made in Germany" at one time like postage stamps, and the manufacturers could see nothing dishonest in pasting a lie in every cheap violin that went out. If you think that you have a fortune in your old violin remember that until some great, connoisseur in a large violin center such as New York, London, Paris or Berlin has passed upon it, the value is nil. Your chance of having a priceless instrument is about one in fifty thousand.

## Prices

Different specimens of instruments by the same maker sell for a wide variety of prices, according to period when they were made, preservation, tone qualities, beauty of wood, absolute authenticity, workmanship, historic associations, beauty of F# holes, scrolls, general lines, etc.

The fact that a violin was used in concert by some famous violinists also adds to the value of an instrument. Violins, like stamps and coins, have a collector's value apart from their value as musical instruments. In the case of a rare stamp or coin, if it is defaced, mutilated or worn, its value is only a fraction of what it would be if it were in the same condition as when it came from the mint, or—in the case of a postage stamp—from the printing press.

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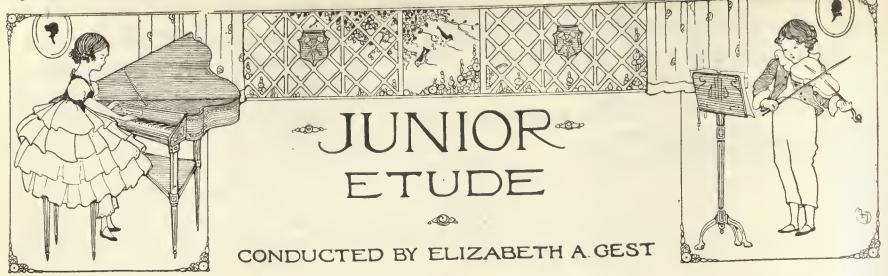
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## JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

### The Spring Recital

How many of you are going to play at your first recital this month or next? And how many of you are going to play at your second or third?

It is to be your first, of course you want to do your very best; and if it is to be your second or third you want to do better than the last time; even though you did your very best then!

If you are a girl, dress nicely and fix your hair and ribbons neatly, and then forget all about that part of it. Do not keep "fussing" with your ribbons and wondering how you look. Remember that the audience did not come to look at your decorations but to listen to your music.

If you are a boy see to it that your collar is clean and that your shoes are not dusty, and then forget all about that part of it.

Whether you are a girl or boy wash your hands and wear a napkin before you sit down (make them soft and supple as well as clean) and then say to yourself—"I am going to play better this time than I ever did before. I know my piece thoroughly and will not make a mistake. The audience is not going to pay attention to my mistakes or to my competition. It would not be fair to my teacher or to the composer of the piece to do anything but my best. I am going to play well because I love to play well." Then take three deep breaths and show what you are good for!

### Musical Game to Teach Added Lines Below Treble Clef

By Laura Rountree Smith

The children are seated in a circle, and the Visitor, who is outside the circle, taps with her cane, saying: What do you know? What do you know?

Of course, G-A-F, G-A-F, G-A-F, Lines below the Treble Clef.

She taps sharply with her cane and calls on the child behind whom she is standing. "1st added line below, 3d added line below," etc. If a child fails to answer correctly, they change places, or the child who fails goes out of the game and a new visitor is chosen.

### Letter Box

**JUNIOR ETUDE:** I started to take music lessons when I was five years old and I am seven now. My teacher calls me her little Mendelssohn. I am so glad to receive THE ETUDE very much.

Yours little friend,  
ELIZABETH STUART OBERLIN,  
Herndon, Va.

stood two tiny soldiers. Before Marjorie could rub her eyes to be sure she was not dreaming, these two tiny soldiers began to march up and down on the keys, and to play perfect steps. They were playing her scales for her. Sometimes they would turn their backs to each other, and march in opposite directions. Then they would turn sharply and come back to each other again. At last they marched over to one end of the piano, and sat down.

Just as the two tiny green frogs began to leap up and down over the keys, taking great, careful jumps, Marjorie had to laugh, but she knew they were playing her exercises for her.

Then the frogs sat down on the edge of the music rack, blinking. And suddenly there were ten fairies with wings like great silver butterflies, dancing over the keys! And as they

"Oh," cried Marjorie, "in half an hour Professor Nimble Fingers will be here! How I wish I could make the piano sound as those fairies did!" She thought a moment. "I might try to make my fingers march like soldiers, and leap like frogs, but I'm sure I can't ever make them dance as the fairies did!"

But she sat down and tried very hard indeed.

At half-past-four in walked Professor Nimble Fingers. He said, "Good afternoon, Miss Marjorie! I hope you have practiced hard this week!" Marjorie giggled. "Oh, Professor Nimble Fingers, I LOVE to practice. I think," she said slowly, "I learned my lessons by magic!"

"Ah, well," said Professor Nimble Fingers, smiling, "practice makes perfect. I thought you would do better this week."

### The Recital

To-day at my teacher's  
There's going to be  
A student's recital  
At half after three.

I'm going to play  
A piece called "The Fair,"  
And I'm going to play better  
Than any there.

DEAR JUNIOR ETUDE:  
I have taken THE ETUDE for five years and do not know how I could get along without it. I am twelve years old and in the fifth grade. I am sending you in THE JUNIOR ETUDE some of the letters from children who live in China. I have never been there and I should love to hear from a little girl who lives there.

Your friend,  
ESTHER SOULE (age 12),  
905 Fifth Ave.,  
Helena, Mont.

### Who Knows?

1. When was Bach born?
2. What is an opera?
3. What is a major interval?
4. Who wrote *The Last Rose of Summer*?
5. What is a saxophone?
6. Who was the first American composer?
7. Who wrote *Pinocchio*?
8. Is it an opera or an oratorio?
9. What is meant by *dolce*?
10. From what is this taken?



### Answers to Last Month's Questions

1. A TUBA is a large brass wind instrument which produces tones in the lowest register. It is the bass of the orchestral wind instruments.

2. Beethoven wrote thirty-two sonatas.

3. Schubert died in 1828.

4. Tutti means all or everyone.

5. Mary Garden is Scotch.

6. Handel was born in 1685.

7. Many Powell, one of the most famous of American violinists, died in January, 1920.

8. Verdi wrote *Rigoletto*.

9. A minor scale has the half-tones placed between the second and third degrees of the scale, and between the fifth and sixth instead of between the third and fourth, and the seventh and eighth, in the major scale.

10. *Hark, the Lark*, by Schubert.

Wlio can fill in these blanks without looking in a book?

Frederick \_\_\_\_\_, one of the most noted composers of \_\_\_\_\_ music of all times, was born in \_\_\_\_\_ at \_\_\_\_\_. He is particularly famous for his \_\_\_\_\_ and \_\_\_\_\_ and \_\_\_\_\_. He was a great \_\_\_\_\_ and made many tours throughout Europe. He died in \_\_\_\_\_ at the age of \_\_\_\_\_.

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I have taken THE ETUDE for five years and do not know how I could get along without it. I am twelve years old and in the fifth grade. I am sending you in THE JUNIOR ETUDE some of the letters from children who live in China. I have never been there and I should love to hear from a little girl who lives there.

Your friend,  
ESTHER SOULE (age 12),  
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A DEPARTMENT OF INFORMATION  
REGARDING  
**New Music Works**  
AND OTHER MATTERS OF INTEREST  
TO MUSIC BUYERS

## NEW WORKS.

## Advance of Publication Offers

	May, 1920	Special Offer	Price
Bethlehem's Selected Solos		\$1.00	
Child's Own Book—Lies, Taper, . . .		.10	
Compositions for Beginner—Hammon		.60	
Easy Piano Solos—A Collection of Pieces		.60	
First Studies for the Violin—Hofmann		.25	
Op. 25, Book One . . . . .		.40	
Festive Songs—Hofmann		.40	
Heinlein Mandolin Method. Book I.		.40	
Introductory Polyphonic Studies . . . . .		.40	
Melodious Studies—Hofmann		.30	
New Indian Song Collection—Lieurance		.50	
Part Songs for Men's Voices		.30	
Piano Questions Answered by Josef Hofmann		1.00	
Popular Choir Collection . . . . .		.20	
Bachmeyer's . . . . .		.20	
Songs from the South—Strickland		.35	
Songs and Dances from Foreign Lands—		.35	
Paloverde		.35	
Standard American Album		.35	
Standard Elementary Album		.35	
Studio Song Album . . . . .		.40	
Tobacco Leaf Album . . . . .		.40	
Twelve Games for Children . . . . .		.35	
Twenty Progressive Studies—Greenwald		.35	

A Great Stock of Music  
at Your Service

For those who purchase only an occasional piece of music, be it a song, a piano solo or a composition for any one of the multitude of musical instruments, seldom realize what it means to accumulate and maintain with practical completeness all the needless varieties of musical publications. It is to supply the infinitely varied wants of tens of thousands of music buyers, including teachers, students, singers, players and music lovers of every description. The general stock is the largest in the country, and the result of years of active contact with the musical public. No kind of musical want has been ignored in building up a store-house of musical material representing the output of all of publishers past and present. Nothing in music that has been printed and which is still in print and obtainable is permitted to remain permanently off our shelves, unless it is soiled or damaged. It is our desire that the publisher has allowed to go the "out of print." This is why so many music buyers everywhere have become such staunch patrons of this house. It is always safe to order from us, and we are sure that you will be satisfied with our service whenever you call upon the prompt "Presses Service" whenever any musical need arises. A large force of trained, intelligent clerks, familiar with all sections of our stock, is daily filling orders from all over the country and of all civilized world-unders as varied as their character and make-up as can be imagined, but all receiving equally careful attention and all being dispatched with the utmost promptness. This stock and service is at the disposal of all music buyers, and is available in any form or any edition. There is no discrimination against small orders; in fact, we like to handle small orders, and, of course, we take the same pains with large ones. Not only may this service be availed of by all music buyers, but by all who have a wealth of purchasing material lying in grades one and two, probably more pieces than have ever been assembled together in any similar album.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

**Part Songs**  
For Men's Voices

During the current month we will commence the introductory offer on this new book. It is now ready for the press. The majority of numbers are original arrangements by Mr. B. Hofmann, especially for this book; a few of the numbers are arranged by Mr. Berwald from the works of other composers. The book is completely new throughout. The pieces are all melodic and of intermediate difficulty.

The special introductory price in advance of publication is 30 cents, postpaid.

**Standard Elementary Piano Album**  
This book is now about ready, but the special introductory offer will be continued during the current month. It will be one of the best wealth of purchasing material lying in grades one and two, probably more pieces than have ever been assembled together in any similar album.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Program, Gift and Award  
Needs for Commencement

A very important proposition! The year has found more than ever that we are in need of a program, gift and award needs for commencement. This is a new cycle or year, preferably from last summer, we expect the return of all music used and unused, and complete settlement made for what has been kept, and for what has been sent which has not been paid for.

In exceptional instances, where a selection of music sent out during the current year has found more than ever that we are in need of a program, gift and award needs for commencement, it should be made for what has been used, without the return of the balance, and the unused music retained for future use. This privilege, however, applies only to the second numbers for the piano, either ensemble or solo. We must have the return and complete settlement in that case at the end of the second season.

There are a few directions which can give you help with regard to the return of "on sale" music:

1. Every package returned must have the name and address of the patron on it, whether it is returned by mail, express, parcel post or freight.
2. The name of the music must be given in which can obtain and realize the possibilities of Chopin's *D. Flat Nocturne* in that Moszkowski's *Polka* in the piano, either ensemble or solo.
3. One cannot get a more flowing and beautiful *Melody* in *F* than is to be found in the transcription by Schmitt. We can also call your attention to the splendid arrangement of Wagner's *The Ride of the Valkyrie*, for a thrilling virtuous number is unsurpassable.

The special introductory price in advance of publication is 60 cents, postpaid.

## Heinlein Mandolin Method

This is one of the best of all instructors for mandolin. It is so plain and practical that it may be used even for self-instruction. It is supplied with many diagrams, which serve to make the study of the instrument easy. The book, which was formerly in the catalog of another publisher, has now been taken over by us and we are printing a new edition.

The special introductory price in advance of publication is 40 cents, postpaid.

## Rachmaninoff

A collection of representative pieces by the famous Russian composer and pianist will fill orders for "on sale" packages to be used from time to time. The price of the United States postage preprint, where orders amount to \$3 or over. Our regular customers are aware of the fact that many Victor records are unobtainable.

The special introductory price in advance of publication is 50 cents per copy, postpaid.

## Child's Own Book of

## Guitar Music—Lizt

Teachers of very little children will welcome the news that we have added to the *Child's Own Book* collection, by Mr. Tappler, the new *Music Book*. To date we have never seen the name of either of the dozen great masters, it is only necessary to say that the idea is to reach the interest of the child by presenting the different forms of music in a simple way.

The child is given a book made up of sheets or pages in which there are no dots or dashes, but the music is arranged in a large separate sheet, which the child cuts up, putting the right picture in the right place. The sheets are bound together with a string provided for this purpose.

The book is a book that he has made all by himself! The dozen books already issued, Beethoven, Mendelssohn, etc., sell for 20 cents each, but if you will add the cost of the special advance of publication price we shall be glad to put your name down for the "List" book on receipt of the nominal price of 10 cents. You will then get your copy immediately when it comes out.

The special introductory price in advance of publication is 30 cents, postpaid.

## Tschaikowsky

This will be a collection of piano solos by this famous Russian composer, selected to suit the skill of the student. It will be of average ability and including adaptations of his best-known compositions. The price when published will be \$1.00, but the advance price is 50 cents, postpaid, if cash is sent with the order.

Settlement of Season's  
Accounts

It is usual for specific directions to be sent out to all those having open accounts on June 1, along with the statement of account. This is particularly true, however, for the benefit of those who do not desire to wait until June 1 statements and directions reach them.

This notice is intended chiefly for those of our piano solo "on sale" accounts, although regular accounts, that is, merchandise not sent "on sale," is, of course, due and payable.

At least two years, preferably from last summer, we expect the return of all music used and unused, and complete settlement made for what has been kept, and for what has been sent which has not been paid for.

In exceptional instances, where a selection of music sent out during the current year has found more than ever that we are in need of a program, gift and award needs for commencement, it should be made for what has been used, without the return of the balance, and the unused music retained for future use. This privilege, however, applies only to the second numbers for the piano, either ensemble or solo.

The desire for solo numbers can be met by a selection from the many fine solo numbers in the *Standard Elementary Piano Album*.

There are a few directions which can give you help with regard to the return of "on sale" music:

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The special introductory price in advance of publication is \$1.00, postpaid.

Compositions for Beginner  
By Anna Heuermann

We take much pleasure in announcing the publication of this work. It is something unique in its kind, the idea being to lead young students into the making of original melodies for the purpose of indicating elementary elements of composition. The book is of board construction. The only form of board of this kind will tend to develop all around musicianship and to react favorably upon such kindled studies as Sight Reading, Elementary Harmony, etc.

Mrs. Hamilton is a noted instructor and this work is the product of practical teaching experiences extending over a considerable period. We feel sure that those who order this book will be disappointed, and that the work will meet with immediate success.

The special introductory price in advance of publication is 60 cents, postpaid.

Seven Songs from the South  
By Lily Strickland

This is a new cycle or year, preferably from last summer, we expect the return of all music used and unused, and complete settlement made for what has been kept, and for what has been sent which has not been paid for.

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## The ETUDE

Melodies Without Notes  
By Mrs. H. B. Hudson

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This notice is intended chiefly for those of our piano solo "on sale" accounts, although regular accounts, that is, merchandise not sent "on sale," is, of course, due and payable.

At least two years, preferably from last summer, we expect the return of all music used and unused, and complete settlement made for what has been kept, and for what has been sent which has not been paid for.

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By M. Greenwald

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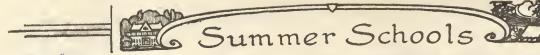
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## THE ETUDE

### "He Plays with His Thumbs"

By William Roberts Tilford

WHEN Jan Jakob Froberger, Bach's most contemporary as an organist, went to London to play the organ, the English Organists were aghast. "He plays with his Thumbs!" they cried, and yet Froberger played magnificently. The old German school of piano forte players loved the thumb, and anyone who played with it was regarded in that day in the same light as one who might now easy to play with his elbows.

It is strange to think that the great virtuosos of Bach's time attained such marvelous dexterity upon the piano and organ using only eight fingers of the hand. And yet we must think that the use of the thumb was opposed by some of the musical lights of the day, when its advantages were so obvious to facile execution.

The use of the thumb upon the black keys of the piano was for years a *black note* of all piano teachers. Even so it is now common to see children let thumb in the family fingers use the thumb in this way, but advanced pupils are taught even to play all the scales with the same fingering employed in the key of C and thus require the use of the thumb upon black keys constantly. There is no logical reason why the complete resources of the hand should not be trained for immediate use.

### Examine Your Teaching Repertory

By Lila C. Carver

NORTHWARDING the many excellent articles that have appeared in THE ETUDE, showing the importance of using interesting, varied material in teaching, more articles are necessary. A serious, careful, bright music student recently made this statement, "At present I do not like my repertory. It is also old and monotonous." The chief reason why I am studying music is to give me pleasure, and how can I get any pleasure out of a piece like that? It is very provoking. Why was I burdened with it? Under former teachers this pupil's work was a joy and an inspiration to herself and others. She came from a musical home, but her musical good fortune was enlarged by the study of Harmony and the masterpieces, so that she is dissatisfied with mediocre pieces and studies. When there are so many beautiful pieces in the teaching repertory, why consider others? May every teacher who reads this look over her list and check off any étude or piece that is dull or apt to discourage a faithful student!

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By Edwin Hall Pierce

A small circle of musical people happened to be discussing the subject of violin concertos.

"There is one very excellent concerto," said one, "which is seldom heard nowadays. It is called 'Handel' and the composer's name this moment, but it is a French name, although he was born in Germany and lived there all his life."

The composer referred to proved to be Molique; he was born at Nuremberg, in 1802, and his father was a town musician in that city. There are, by the way, quite a considerable number of native Germans bearing French surnames—descendants often of voluntary exiles from France during the great struggles of the French Revolution, or, dating still further back, of Huguenot ancestry.

This condition of changed nationality seems to be remarkably common among musical artists. Grieg's grandfather and Donizetti's father were both Scotchmen, the former bearing the name Greig (the Scotch spelling of the name), the latter, Izeit.

D'Albert, the noted pianist and composer, illustrates a still more complex situation. The name is purely French; his grandfather was a captain of cavalry in the French army, but later on settled in Germany at a small town near Hamburg. Here he married and had a son, but after his death, mother and son emigrated to England. D'Albert's father, the son of the son, was born in Chipping, Lancashire. Why shall we call him this—a Frenchman, German or Scotchman? In past years he has preferred to call himself a German!

Frederick Delius, one of the most original and talented of living English composers—we call him English because he was born in England, was of German parentage, and died at the age of 65 in America, where he remained three years. The next three years he spent in Germany, after which he went to France and has, we believe, made that his home ever since!

Rubinstein is another case. His name sounds unmistakably German, but he was born in Russia, and though of Jewish ancestry, was a native of Odessa. He is Greek, however. He used to complain that the Russians called him a German, the Germans called him a Russian, the Jews called him a Christian, and the Christians called him a Jew.

So much for those of, so to speak, ambiguous nationality—but what of the many of clearly pronounced nationality, often intense lovers of their own country, who nevertheless seem to have done their best work in exile, either voluntary or enforced?

Was Handel English, German or Italian?

Take the case of Handel: He was born and grew up in Germany, at the age of twenty-one he went to Italy to study, on money he had earned and saved up from music-teaching. Returning to Germany, he found a position in Hanover,

but about a year later visited England, where he produced his opera, *Rinaldo*, with success. Two years later he went to England again, and this time remained over forty years; in fact, until his death. He was an able musician before he went to England, but had produced none of those great works by which he is immortal. The Handel of Germany might perhaps have been honored by a few lines in biographical dictionaries; the Handel of England is a corner-stone in the temple of music.

Again, consider Wagner. A German by birth, and intensely patriotic by nature, he had nevertheless no sympathy with that attitude of mind and that form of government which has since brought his nation into world tumult, but took part in an attempted revolution (in 1840), which had for its object the throwing off of the Prussian yoke, and the establishment of a republic. Upon the failure of this revolution, he fled and living was not able to return in safety for many years. He lived in France, in Switzerland, and, later on, in Venice. Nearly twenty-five years of Wagner's life were spent outside of Germany. During these years of exile his style matured and much of his greatest work was done.

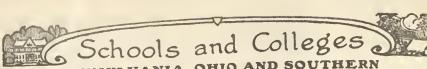
Vioti in Italy, France and Germany

It may perhaps raise a smile that we should mention, almost in the same breath with these distinguished names, one of the lesser lights of music, the violinist Vioti. He was born in Italy, but seems to have followed our line of thought to the dot, the result will appear evident.

This man, a distinguished violinist and composer of violin music in his day, was an Italian by birth, but had taken up his residence in Paris, where he had become thoroughly at home and was meeting with great success until the outbreak of the Revolution and the Reign of Terror caused him to seek safety in France. He was a refugee in France, but an unfortunate series of misunderstandings placed him under political suspicion, and he was not allowed to remain. He then fled to Hamburg, where he remained for several years in great retirement and poverty. During this period of bitter exile he found comfort in work—often the best kind of comfort, as he composed several books full of violin duets, which have remained standard works among violinists from that day to this—now over a hundred years—and have been reprinted many times by various publishers. To musical ears of the present day, accustomed as we are to the more rich and daring formations, even the best violin duets seem somewhat thin and bare, yet these duets of Vioti, in spite of their old-fashioned style, have moments of great beauty, and are in the purest classical form. They still serve a worthy purpose for instruction in ensemble playing, if not for anything else.

## Effect of Prohibition

The enforcement of the war prohibition law has thrown many violinists out of work. Especially is this the case in large hotels, where orchestras or a company of entertainers were invariably maintained in the grill rooms. Since intoxicating drinks cannot now be served in such



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